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THE HARPSICHORD WORKS OF JEAN-HENRY D'ANGLEBERT (1635-1691): A STUDY OF PERFORMANCE PRACTICE

by

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AN ESSAY

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PREFACE

The inspiration for the undertaking of this project was provided, first of all, by the current trend toward the revival of original performance practices and styles of the Baroque period as described in early treatises, and second, by the happy revolution taking place among today's performers in finally recognizing the true worth of original instruments of the Baroque as performing media. There can no longer be any doubt that this approach to the performance of Baroque music reveals many of its composers in an entirely new light, and has rekindled interest in many Baroque masters who, until recently, have languished in almost complete obscurity.

The initial thinking behind my choice of d'Anglebert as a subject was to present an example of a composer who, in his harpsichord music, embodies the great artistic achievement of his age; to gather facts related to the performance of his music; and to reflect upon what new relevance can be drawn from these facts concerning performance of the more familiar masters of the later Baroque.

Over the course of work on the paper, however, the responsibility placed upon me seems to have increased. A fine new practical edition of the complete works of d'Anglebert prepared by Kenneth Gilbert and published by the firm of Heugel in Paris has since been issued, and may have caused the appearance of recent recordings, public performances, and lectures of the composer's music on an unprecedented scale, and with a suddenness which I never would have predicted had the edition not become available. I now realize the prematurity of treating the subject of d'Anglebert's harpsichord music with purely

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historical intent. It appears that the composer has been rediscovered, and my attitude towards him and this project has taken on an element of renewed excitement.

I find it necessary, first of all, to make two assumptions about the background of my reader: he will be studied in the important aspects of authentic Baroque performance practice; and he will have, in addition to a basic knowledge of harpsichord technique, some historical awareness of the construction of harpsichords. It is hoped, also, that the reader will be sufficiently updated in the musicological advances of the study of Baroque performance practice within the last decade to know which of the many once widely-accepted theories formulated by earlier writers, based on limited experience with authentic instruments, have been laid to rest. My intentions are to take as my point of departure such highly useful general accounts related to Baroque keyboard performance as the first two volumes in the series Style and Interpretation edited by Howard Ferguson,[1] to explore the realm of harpsichord works by d'Anglebert, then to lead the reader back to generalities based on what has been covered. The discussions arise mostly from the particular problems I, personally, have encountered as a harpsichordist interpreting d'Anglebert's music. I draw mainly from three didactic works of the period:

(1) Jean le Gallois. Lettre de Mr. Gallois à Mademoiselle Regnault de Solier touchant la Musique. Paris: Estienne Michallet, 1680;

(2) Michel de Saint-Lambert. Les Principes du Clavecin. Paris: Christophe Ballard, 1702; and

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1. London: Oxford University Press, 1963-64.

(3) François Couperin le Grand. L'Art de Toucher le Clavecin. Paris: Boivin, 1716-17.

These are supplemented by modern accounts such as Style and Interpretation and its companion anthology Early French Keyboard Music, Howard Ferguson's Keyboard Interpretation,[2] and Thurston Dart's The Interpretation of Music.[3] The basic format of my paper is shown in the Table of Contents. I devote considerable space to an account of the historical instrument and to conditions of performance (such as room acoustics), aspects which I feel are not normally given sufficient attention. Because we are concerned only with harpsichord works, the five organ compositions which d'Anglebert included in his 1689 edition of Pièces de Clavecin are left out of the discussions. Being relevant to performance practice, a brief consideration of d'Anglebert's treatise 'Les Principes de l'Accompagnement' is included. I provide both a Bibliography and a Discography, and an Appendix containing a possible realization of an unmeasured prélude.

It is now my pleasure to acknowledge, with gratitude, the financial assistance provided for me by the Canada Council, and by the Johann Strauss Foundation of Edmonton; and the courtesy extended to me by the staff of the Music Library, University of California at Berkeley, in granting me access to the Parville Manuscript. My thanks are also due to Wendy Grasdal for the handsome appearance of the Appendix, and especially to Kenneth Gilbert for his kind words of encouragement.

Edmonton
June, 1977.

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2. London: Oxford University Press, 1975.

3. London: Hutchinson, 1967.

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I PERSPECTIVE

Character of French Harpsichord Music

The century between 1650 and 1750 corresponds roughly to the period in which the harpsichord reached its peak of popularity in France. The evidence is seen in terms of the vastness of musical output, the prominence of instrument builders, and above all, the achievement by its composers of a characteristic idiom which became highly influential in the development of keyboard music. I am conforming to the usual practice of referring to this period and ethos as the French Clavecin School.

The music of the earlier Clavecinistes is, first and foremost, a direct product of the age of Divine-Right Monarchy. In an environment such as this age produced, the manner of artistic creativity seems closely related to the political, social, and religious factors dominant in the lives of the powerful ruling class.[1] This phenomenon is reflected both in the modus operandi of the artists who lived and worked under absolutism, and in the art itself. Many of the first important composers of the Grand Siècle were given titles such as Ordinaire de la Musique de la Chambre du Roy and served in some capacity as court musicians. Their function was clear: to provide musical diversions for the nobility in the taste and spirit of the period. Thus, genuine practicality underlined their creative process; their music was a product of a settled artistic environment

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1. For an excellent discussion of musical philosophy in seventeenth-century France, see Robert M. Isherwood, Music in the Service of the King, Ithaca: Cornell University Press, c. 1973.

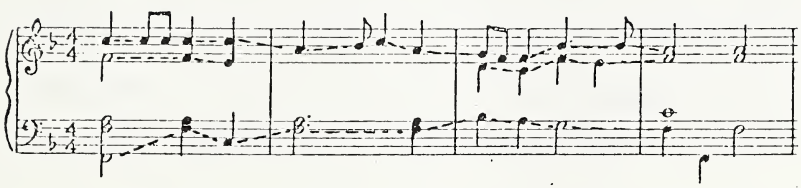
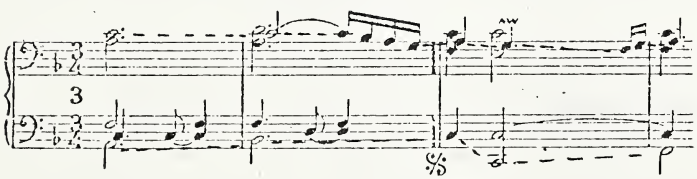
securely fashioned to the temper of the times, and they had little need of straying from the general style.

In describing the clavecin style, we need mention only one dominant influence, the theatre. French society in the seventeenth century followed the drift of European culture in the secularization of music from the church to the stage. In France, secular music gained immediate and full royal patronage. The first sophisticated genre of secular music to evolve in the French court was the ballet, perhaps due to the ancient French folk tradition always having been rich in dance music. Henceforth, to the end of the Old Regime, virtually every facet of French instrumental music was affected by the dance.

In music for solo instruments, dance elements were first apparent in the lute, then in the harpsichord. The Luthistes began merely as accompanists to the solo voice in the Airs de Cour, a product of the poetic art of the Renaissance. Through the mingling of these airs with solo instrumental dances according to French courtly tradition, a lutenist school of immense popularity evolved by the middle of the sixteenth century, and reached its peak during the reign of Louis XIII. Collections by the outstanding Luthistes of this period, especially Ennemond and Denis Gaultier, reveal sets of single dance movements in simple binary form (the second half usually being designated Reprise), arranged either by type or by key. Such pieces and arrangements are also found in the collections of the Clavecin School. But the Clavecinistes carried further the evolution of the dance-type in producing an expressive, rather than functional music. Thus, a particular dance movement would retain the fundamental characteristics of that dance, but it would now become stylized into an idiomatic keyboard composition with a wider palette

of expressive possibilities. The features of the particular dance became a point of departure for the composer, to be cultivated into a refined artistic vehicle. Only after Rococo elements and the influence of the Italian sonata-concerto began to seep into French music did the importance of the dance as an expressive vehicle begin its decline.

Another style-characteristic which transferred from the lute to the harpsichord was one of instrumental sonority. The idiom generally referred to as style brisé, literally 'broken style', describes a trait inherent in plucked stringed instruments: the technique of simulating a melodic line by the application of the arpeggio. Thus, several arpeggiated chords produce a continuous strand of sound from which voices emerge linearly. (See Example 1a for lute and Example 1b for harpsichord.)

Ex 1a Dowland, Smythes Allmayne, British Museum Add. 38539 f. 8v.

Ex 1b Chambonnieres (L. Couperin?), Chaconne in F, Bauyn MS

The use of ornaments, rapidly alternating notes in different registers, and constant textural changes are other characteristics of a style clearly intrinsic both to the lute and to the harpsichord.

Additionally, though rarely, non-dance movements appear in the collections of the Clavecinistes. These non-dance movements are almost solely

of an improvisatory type, the prélude, often notated without barlines and with notes of indefinite value. Although the origin of the prélude can be traced back to medieval organ tablatures, it is essentially an outgrowth of French lute and keyboard music and is so singular to the character of the Clavecin School that it will now be described separately. Originally it came about as a result of the player's need to check tuning, accustom himself to his surroundings, establish key, and sometimes establish mood. Thus, the French prélude is usually found at the beginning of a group of dance pieces in the same key and, though conceived as a sort of prologue, often reaches dramatic heights. It is sometimes structured, as in the seventeenth-century Italian toccata, in ternary form, with a central imitative section in measured notation. Sometimes it is in two parts, ending with a measured section, and sometimes it is entirely unmeasured. The improvisatory sections almost always have a broad, majestic, meditative quality, highly decorated with arpeggios. The prélude does not have the metamorphic, climactic character of the toccata, and is usually much less virtuosic. Free as the toccatas essentially are, there is still the feeling of a moving pulse, intensifying as the music unfolds. This is not the case with the prélude; its mood is more constant, and its flow more harmonic than rhythmic.

Most often the pieces of the Clavecinistes are grouped in their volumes by key. An irregular number of pieces in each group is a characteristic feature. The collection of lute pieces by François Dufaut (published in 1695) arranged by dance-types rather than by tonality may attest to the groupings as being the task of the copyist or engraver, and not of the composer. All of the groups in the two Livres de Clavessin (1670) of Chambonnières contain varied numbers of pieces ranging from four to eight. The Ordres of Couperin le Grand are even more

variable. We should not assume that any of the groups in the collections were intended as a continuous unit.

A feature of the Clavecinistes, unique at the time, was their employment of graphic signs indicating ornamentation and repetition. These signs are often accounted for in explanatory tables, where precise realizations are given. It can be said that these tables provided an important contribution to the notation of ornaments by later composers, including J. S. Bach (see Chapter IV), and to a greater stabilization of ornamental signs than was apparent, for example, in earlier Italian music.

Finally, it is important to note that in comparison with other countries, France was quick in establishing a true harpsichord idiom. In seventeenth-century Italian keyboard music, for example, no clear distinction was made as to which instrument, the organ or the harpsichord, was intended. Examples, even well into the eighteenth century, show that the style of writing is reasonably well suited to all keyboard instruments. France was probably the only country during this period in which the harpsichord superceded the organ in importance, again possibly as a result of the influence of the lutenist school. The idiomatic harpsichord writing of the Clavecinistes attests to its music as being intended for that instrument and for no other.

Biographical Data

To avoid possible confusion arising from a similarly of names, it is necessary to list here the names of d'Anglebert's immediate family. The composer's full name is Jean-Baptiste-Henry d'Anglebert. His father's name was Claude-Henry d'Anglebert, and the composer had three sons who were christened Jean-Baptiste-Henry (b. 1661), François-Henry (b. 1664),

and Jean-Henry (b. 1667).[2] All the above-mentioned were known in their day as keyboard players; the first-born son, in fact, inherited his father's post as Claveciniste de la Chambre du Roy.

Most recent and reliable scholarship has arrived in 1635 as the year of the composer's birth,[3] concurring with Grove V. There has been some discrepancy here, because some other sources, including Baker Fétis, and Fasquelle, give 1628. (The earlier date could have been based on an estimate.)

The d'Anglebert family originally came from Bar-de-Luc in North-eastern France, though the composer was born in Paris. On October 12, 1659, he was married in the Church of Saint-Germaine-l'Auxereois to Madleine Champagne, sister-in-law to François Roberday. The latter was an organist and composer who held royal posts, and was one of the teachers of Lully. This may account for d'Anglebert's initial contact with the Royal Family, for two years later, in 1661, he was appointed organist to the Duc d'Orleans. Then, in 1662, he succeeded his master Chambonnières as Ordinaire de la Musique de la Chambre du Roy pour le Clavecin et l'Epinette, relinquishing the post in 1674 to his eldest son due to failing health and increasing blindness. He died on April 29, 1691, in the Rue Sainte-Anne, Paris.

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2. See Charles Bouvet. 'Les deux d'Angleberts et Marguerite-Antoinette Couperin.' Revue de Musicologie, Nouveau series année 12 (1928): pp. 86-94. The German edition of Riemann's Musiklexicon (1929) has fallen victim to this similarity of names, and has indeed confused some members of the d'Anglebert family.

3. Kenneth Gilbert, ed. D'Anglebert. Pièces de Clavecin. Paris: Heugel, 1975. Preface. Gilbert quotes as his source Charles Bouvet. 'Les d'Angleberts.' Les Couperins. Paris, 1919, pp. 290-292.

Works

D'Anglebert's only published work is the collection of Pièces de Clavecin of 1689. The title page of the beautifully engraved original edition (Plate I, page 8) gives the full title as Harpsichord pieces composed by Jean-Henry d'Anglebert, Ordinary of the Music in the King's Chamber with the manner of playing them. Diverse Chaconnes, Ouvertures, and other airs of Lully transcribed for this instrument. Some Fugues for Organ and the Principles of Accompaniment. First Book.[4] The work is dedicated to the Princess de Conty, daughter of the King. The pieces are arranged in four groups by key, each group containing the customary dance movements interspersed with transcriptions from the stage works of Lully (fifteen in all) and transcriptions of vaudevilles and airs anciens (four). Following these are six organ fugues, and a theoretical work entitled 'Les Principes de l'Accompagnement'. Three of the four groups of harpsichord pieces open with an unmeasured prélude; the only other non-dance piece by d'Anglebert himself is a long set of variations on the famous Les Folies d'Espagne. Doubles are provided for two of the courantes.

In the preface, d'Anglebert first apologizes for using only four keys, saying that he can compose equally well in the others, and will do so in the promised second book. He refers to the Lully transcriptions, observing that "Il faut avoüer que les ouvrages de cet homme incomparable sont d'un goût font superieur a tout autre." ("It must be acknowledged

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4. No subsequent volume ever appeared.

Pieces de Clavecin
Composées par J. Henry. d'Anglebert
Ordinaire de la Musique de la Chambre du Roy
Avec la maniere de les Joüer.
Diverses Chaconnes, Ouvertures, et autres Airs
de Monsieur de Lully mis sur cet Instrum.t
Quelques Fugues pour l'Orgue.
Et
les Principes de l'Accompagnement.
Livre premier.
AVEC PRIVILEGE DU ROY.
A Paris Chez l'Autheur Rüe S.t Honoré près S.t Roch

PLATE I

that the works of this incomparable man are of superior quality to all others.") He states that the vaudevilles are designed "principalement pour remplir des fins de page" ("principally to fill the ends of pages"), but that "ils ont une simplicité noble qui a toujours plu tout le môde" ("they have a noble simplicity which is sure to please"). He then refers to the organ works, indicating that they date from an earlier period. Finally, he mentions his instructions on accompaniment, assuring that they contain "tout ce qui me peroist necessaire à sçavoir pour être en état de se perfectionner de soi même" ("all that I consider necessary to know as a basis for perfecting oneself in the art").

Although the pieces in the 1689 edition are grouped into four keys, there are no further visible divisions between key-groups, i.e. each piece simply follows the other, most often beginning on the left-hand page to reduce the number of page turns. The word suite is not used, nor are the keys mentioned. The number of pieces in each group varies from eight to twenty-one, and groups are not unified by stylistic disposition, logical climax, or any other factor specifically indicating performance in toto. The following piece-types do, however, appear in the same order at the beginning of each group: the prélude first (the fourth group has, instead, a tombeau, which appears last in the group), followed by the allemande, courante(s), sarabande(s), gigue(s), and gaillarde. Gavottes, menuets, chaconnes and passacailles appear afterwards, as do the ouvertures and airs, though their order is interchangeable. The Variations sur les folies d'Espagne appear last in their group.

The 1689 edition, as the title page records, was published at

d'Anglebert's own expense, after being given the Privilège du Roi.[5] It is known to have been reissued during his lifetime, and again in 1703 by Christophe Ballard. Estienne Roger of Amsterdam brought out a new engraving in 1704, and in 1776, Bertrand of Liége published each piece separately. The work was not reprinted again until 1871, when Ferrenc's monumental Trésor des Pianistes appeared with all four groups of pieces (omitting the préludes).[6]

There exists also a manuscript of harpsichord pieces which very recent research has ascertained to be in d'Anglebert's own hand.[7] Most of the composers of the forty-eight pieces contained in the manuscript are known; twenty of them are by d'Anglebert. Among the twenty are his original pieces and his transcriptions; thirteen appear, slightly varied, in the 1689 edition. The manuscript is a unique source for some of the pieces not by d'Anglebert. Many of those which appear elsewhere are here in slightly varied versions, and often provided with doubles. There are transcriptions of pieces by Ennemond and Denis Gaultier and other Luthistes. Seven pieces are by Chambonnières, and one by Louis Couperin. All the pieces bear the unmistakable keyboard style of d'Anglebert.

In addition, the Gaillarde in C from this manuscript is also found

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5. An extract of the Privilège is contained in the original edition.

6. See Bibliography for modern editions.

7. B.N. (fonds Conservatoire), Rés. 89ter. See preface of Gilbert edition (Op. cit.).

in the Bauyn Manuscript[8] as Sarabande grave en forme de Gaillarde and in a manuscript discovered in London in 1960 by Guy Oldham.[9] Three préludes ascribed by Alan Curtis[10] and by Davitt Morony[11] to d'Anglebert on the basis of style, but felt by Kenneth Gilbert "more likely [to] be by Louis Couperin or Lebegue, or one of their disciples"[12] are found in the Parville Manuscript.[13] Another courante attributed to d'Anglebert in the London manuscript mentioned above has not yet been sufficiently examined to confirm the authorship.

Henceforth, all manuscript pieces mentioned in this essay will be from B.N. Rés. 89ter and will be designated simply 'MS', not to be confused with the other manuscripts mentioned above.

Text

In reference to the preceding survey of d'Anglebert's works, we can see that they fall into four distinct categories:

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8. B.N., Vm^{7} 674.
9. Recherches, Vol. I, pp. 51-59.
10. Revue de Musicologie, 1970, II.
11. Early Music, Vol. 4, No. 2 (April 1976), pp. 143-151.
12. Gilbert edition (Op.cit.), p.IX.
13. University of California at Berkeley, Music Library, MS 778.

(1) préludes;

(2) dance-types;

(3) the set of variations; and

(4) transcriptions.

The dance-types which d'Anglebert makes use of are the allemande, courante, sarabande, gigue, gaillarde, menuet, gavotte, chaconne, and passacaille. (The Tombeau de Mr. de Chambonnières, being in the manner of a gaillarde, will be included in the dance-types.) The transcriptions can themselves be subdivided into three types:

(i) those from the works of Lully, consisting principally of ouvertures, airs, and dances;

(ii) those of dance pieces by Luthistes, and doubles of these and of other Clavecinistes; and

(iii) those of vaudevilles and airs anciens.

The only transcriptions of dance-types not mentioned above are a bourrée and a marche from a work entitled Air de Ballet pour Les Basques.

It will be seen that fastidiousness is a hallmark of d'Anglebert's presentation of his text both in the edition and in the MS. Each piece is titled, and transcriptions are almost always labelled with the original composer's name. In the case of Lully, the work from which the piece is taken is usually identified. If a piece has, in addition, a descriptive or fanciful title by the original composer, that is also provided. (D'Anglebert used no such titles for his own compositions.) The vaudevilles and airs anciens are designated as such. The use of clefs conforms to a style which we do not recognize today as our standard keyboard notation; that is, G, C, and F clefs are used in various positions. The

keys and key-signatures are as follows:

Edition: G major - no signature

G minor - B flat

D minor - no signature

D major - F sharp, C sharp

MS: C major - no signature

A minor - no signature

F major - B flat

D minor - no signature

G major - no signature

G major - F sharp

G minor - B flat.

Double-staves are not joined together by bar-lines even though the staves are evenly spaced on the page. The notes are conveniently arranged so that those on the upper staff are played with the right hand, those on the lower with the left; I have found absolutely no exception to this practice in d'Anglebert's texts which, for visual clarity, compare favourably with those of Chambonnières, Louis Couperin, Couperin le Grand, Rameau, and J. S. Bach. Equally clear are the direction of note stems, note groupings, accidentals, and all directional signs concerning ornaments and repetition. D'Anglebert sometimes provides a tempo or character indication. On two occasions this is incorporated into the title (Sarabande grave, page 77 of the edition, and Sarabande grave en forme de Gaillarde in the Bauyn Manuscript); otherwise it appears in the first measure between the two staves. The indications are four in number: Lentement, Gaiement, Vite, and Fort Lentement. The first mentioned appears

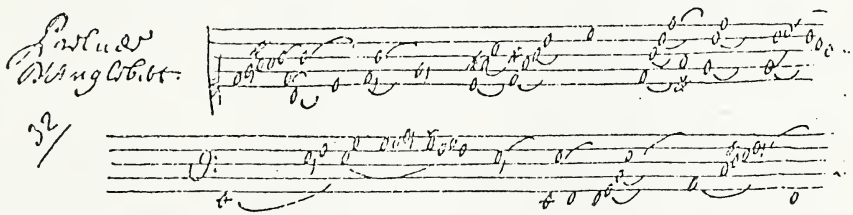
rather frequently, usually for sarabandes, gaillardes, gavottes, and menuets; while Gaiement is reserved for gigues and one allemande. Vite is found only for the two Airs de Ballet from Les Démons in the MS, and Fort Lentement is the indication for the Tombeau de Mr. de Chambonnières.

Peculiarities of notation, tempo, and style as they apply to performance will be further discussed below under their separate headings.

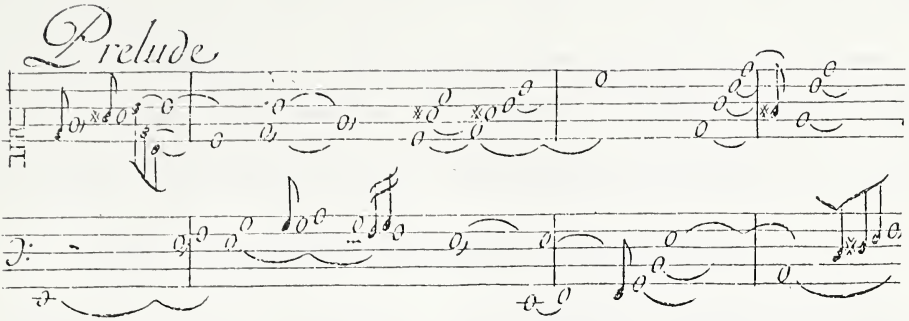
Notation of Préludes

The four préludes by d'Anglebert are of the unmeasured type peculiar to French composers. All four are found in the MS, and three of them (not the one in C major) also appear in the edition. In comparing the préludes in the two sources, a difference in notation will be immediately noticed. The MS contains only semi-breves; the edition adds quavers and semi-quavers (Example 2).

Ex 2a D'Anglebert, Prélude in G, MS



Ex 2b D'Anglebert, Prélude in G, 1689 edition



In fact the same difference in notation is regularly encountered between manuscript and printed sources of préludes from the Clavecin School. This may be an indication that the realization of these pieces was as problematic in the seventeenth century as it is today, and the new notation could have been an effort to make the music more intelligible without destroying its improvisatory appearance.

Although there is no known original source for the interpretation of unmeasured préludes, the following remarks can be deduced from the observation of a page of d'Anglebert's text.[14] Bar lines (which appear only in the printed version) seem not to have any relationship to meter, but rather to harmonic structure. Semi-breves refer, without exception, to triadic tones while black notes are, with a few exceptions, non-triadic. Though they may assist in the determination of the overall pulse, the values of the notes are not to be read strictly; therefore, a white note

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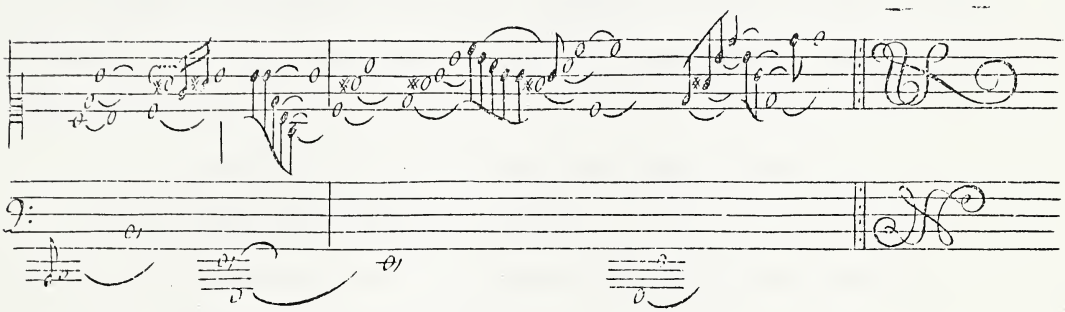
14. Alan Curtis's thesis, cited in the Bibliography, should be consulted.

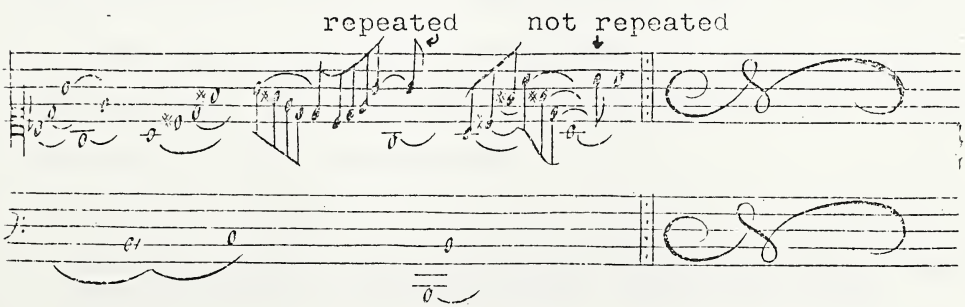
may justifiably be shorter than a black. An accidental applies (as it does in all the pieces) only to the note it precedes (with a very few minor and obvious exceptions). The vertical line between the two staves, found also in the MS, indicates that their notes are played together, otherwise the order of the notes is more or less specific (Example 3).

Ex 3 D'Anglebert, Prélude in G, 1689 edition



The slurs in d'Anglebert's préludes fulfill only one purpose; that of indicating sustaining length. When a slur occurs between two identical notes, it does not appear to indicate a tie, but the player's discretion can be exercised here. This writer has executed Example 4 in the following manner:

Ex 4 D'Anglebert, Prélude in D Minor, 1689 edition



Instrument

We must first examine one of the most important, and perhaps one of the most overlooked aspects of performance practice, the composer's vehicle of expression, his instrument.

From the Archives Nationales, Minutier Central, France, we find an inventory of four harpsichords owned by d'Anglebert at the time of his death as follows:

- "a harpsichord with one manual and three choirs"
- "a harpsichord with two choirs"
- "a harpsichord with one keyboard and three choirs with a keyboard for transposing"
- "a small Flemish harpsichord by Ruckers with one keyboard and two choirs".[1]

None of the above is known to have survived.

In the inventory, the third-mentioned instrument, at first glance, implies a transposing double harpsichord. This, however, is not likely since transposing doubles never possessed three choirs of strings.[2] It is possible that it had only one manual which slid sideways to play at a different pitch. The second-mentioned instrument, with only two choirs, must also have been a single-manual.

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1. See Frank Hubbard. Three Centuries of Harpsichord Making. Cambridge, Mass: Harvard University Press, 1965. Appendix C, p. 316.

2. Hubbard, Ibid. footnote 46 on p. 316.

The characteristic sound quality of seventeenth-century French harpsichords must, for the time being, remain a mystery, because too few have survived to enable us to describe any as being representative. It is evident, however, that they differed greatly from the large eighteenth-century French instrument familiar to us today. The family of Blanchet, who flourished in the building trade throughout the eighteenth century, was responsible for the remaking and popularization of the Flemish Ruckers in France. This led to the 'Franco-Flemish' style of harpsichord, which eventually prevailed, and in which large instruments highly prized for their deep, full tone and smooth keyboard action survive today. The seventeenth-century French instrument precedes this school, and belongs to a tradition generally described as 'native'. Frank Hubbard gives details of four specimens of this period, one by Jacquet (1652), one by Des Ruisseaux (c. 1670), one by Vincent Tibout (1679), and one undated and unsigned, but similar to the others.[3] All appeared to Hubbard to have been rebuilt since these dates. Only two original characteristics were seen from their constructional design, one being the compass, the other the scale (sounding length of string). All had a larger compass than the standard Ruckers of the same period, GG/BB - c^3, with the first two having the short octave, the last the broken octave, i.e. the keyboard went down to BB, but the lowest note sounded GG. In the short octave, the keys CC-sharp and DD-sharp sounded AA and BB respectively, while in the broken octave, the keys CC-sharp and DD-sharp were split transversely, one row sounding these notes, the other sounding AA and BB. The scales

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3. Hubbard. Ibid. p. 100.

were shorter than the average Ruckers, and about the same as Italian harpsichords; that is, between 11 15/16 inches and 13 1/4 inches for c^2. This will give a brilliant, transparent tone which would be enhanced by the instruments' light, resonant cases. While all four instruments had two manuals, their original dispositions were impossible to determine. It is likely, however, that the restorer of the unsigned instrument copied the original disposition, since it differs markedly from the usual practice of later builders. It possessed two eight-foot registers on the lower manual, and a row of dog-legged four-foot jacks on the upper (no coupler). Remembering that in England double virginals evolved from the practice of placing four-foot virginals on top of eight-foot virginals, we find that this eight-foot/four-foot arrangement is not without precedent. Another French instrument by Michel Richard from 1688, restored by William Dowd, is disposed similarly.

Still another French harpsichord with the inscription "Vaudry à Paris", dated 1681, has been recently discovered in France and is now housed in the Victoria and Albert Museum, London. The instrument is a double-manual with coupler, probably originally disposed 1X8', 1X4' lower, and 1X8' upper, and originally had a compass of GG/BB - c^3 short octave. There is evidence to support the fact that it once belonged to the Duchesse du Maine, daughter-in-law to Louis XIV. It stood in the Château de Savigny-les-Beaune in Burgundy until its recent discovery. It appears that this harpsichord represents a kind of hybrid between the 'native' French and the 'Blanchet' types (Nicolas Blanchet was just beginning to establish his Paris workshop at this time). While its compass,

scale and barring positions resemble the four harpsichords described by Hubbard, the exterior design and the fact that it has a coupler indicate the Franco-Flemish influence. Its musical quality was described by Derek Adlam of the firm of Adlam Burnett, who restored the instrument, as having a

> well-sustained and singing treble in the eight-foot registers, with a strongly fundamental character, without the shimmer of high harmonics present in the sound of a Ruckers, nor with the rather percussive attack of many Italian instruments . . . [The tenor and bass have] a reedy, vowel quality with great promptness of speech. The unison registers, both alone and coupled, complement to a remarkable degree the sombre majesty of so much seventeenth-century French keyboard music, while never losing their intrinsic clarity. The full ensemble has great verve and directness, but the brilliance is of the slightly reserved kind which does not tire the ear but gives an impression of a greater strength carefully controlled.[4]

The Ruckers harpsichord d'Anglebert had would probably have been disposed 1X8', 1X4', and had a scale of 12 to 13 inches. It would have possessed a larger compass than the CC/EE - c^3 that many of the earlier Ruckers' had, and so would probably not have dated before 1650. The longer scales and thinner soundboards of Ruckers' would produce a rounder tone which does not decay as quickly as in the 'native' French instruments. The Ruckers touch is known for its crispness and its immediate responsiveness.

The question of pitch of harpsichords is not easily answered, since pitch was neither measured nor standardized until well into

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4. Early Music, Vol. 4, No. 3 (July, 1976), p. 265.

the ninteenth century.[5] We do know from Praetorius,[6] Quantz[7] and others, that musicians had two principal terms for identifying pitch standards: Cammer-Ton (chamber pitch) and Chor-Ton (choir pitch); the former being approximately one tone lower than the latter. An examination of seventeenth-century organs (probably at Chor-Ton) in Europe indicates a variation in pitch of as much as a minor third higher to a major second lower than today's standard of A440. Those of Paris and Versailles tended to be among the lowest found. From this we can assume that French Cammer-Ton was more likely to be lower, not higher than A440. Furthermore, almost all French harpsichords had strings of low-tensile wire compared to those of steel made today, also indicating a lower pitch. We will then favour the idea that d'Anglebert's harpsichord was pitched lower than today's standard, although how much lower is impossible to determine.

Temperament is another complex issue, and its science and history will not be dealt with here. Sufficient to say that more than one type of tuning existed in d'Anglebert's day, and that equal temperament (the dividing of an octave into twelve equal parts) was not among the most feasible of them. The fact of d'Anglebert's lack of use of enharmonics within a key-group, together with an examination of the harmonic sequences of certain passages, may present a case for mean-tone tuning (where the common keys have narrow fifths and beatless thirds, leaving the remaining

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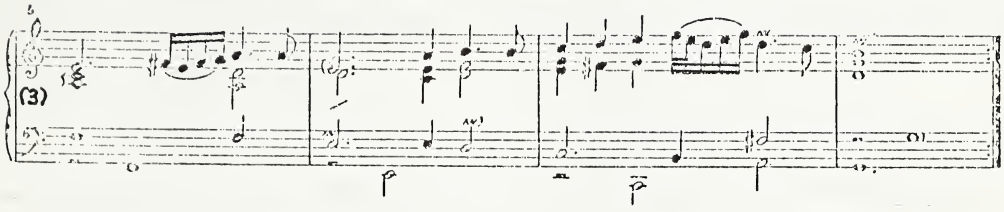
5. See Arthur Mendel, 'Pitch in the 16th and Early 17th Centuries' in Musical Quarterly, 1948, Jan., pp. 28-45, April, pp.199-221, July pp. 336-357, Oct., pp. 575-593.

6. Syntagma Musicum, Tomus Secundus De Organographia, 1619.

7. Versuch einer Anweisung die Flöte transversiere zu spielen, 1752.

unused keys impure), which was widely used for keyboard instruments at the time. Example 5 shows that mean-tone temperament can offer advantages to composers which equal temperament cannot.

Ex 5 D'Anglebert, Gaillarde in C

In bar 7, the false relation of F-sharp and F-natural is troublesome to the ear when played in equal-tempered tuning, but in mean-tone the clash is much softened by virtue of the F-sharp being pure to its third below. The resulting effect is not to feel that the modulation to the dominant is prepared prematurely on the second crotchet-beat only to be cancelled by the F-natural in the melody two crotchet-beats later, but to hear the melody and the modulation independently while savouring the purity of the parallel sixths at the beginning of the bar.

Another factor which is not often related to the discussion of period instruments but which would have played an important, if unconscious, role in the presentation of the music, is room acoustics. It would seem from concert halls built within the last fifty years that modern designers aim for at least two things distinct from previous eras; first, to eliminate extraneous sounds such as reverberation, and second, to build halls which accommodate large audiences. D'Anglebert's harpsichord would have been subjected to no such conditions. Just as the designs of early churches allowed for the full resonance of their organs to the point where church and organ are virtually one, harpsichords, too, had a close relationship to the

room in which their sound was heard. Effective reverberation is natural for harpsichord acoustics, and the austere, hollow rooms we see today in châteaux of the period were ideally suited to act as 'additional soundboards', surrounding the listener with harpsichord resonance. Their size was, of course, smaller than today's average concert hall, and even the instruments' decorations were sometimes made to blend in with the furnishings and colors present in their rooms.

From the above, the following can be surmised about the instrument of d'Anglebert's period. Double-manual harpsichords were then usually either transposing or of the 'double virginals' type like the four restored by Hubbard. The expressive double-manual harpsichord of which the Blanchets came to be exponents existed only in embryo form, and these could hardly yet have been common household items. Furthermore, even well into the eighteenth century, the single-manual harpsichord must have been considered the norm, the double the exception. Evidence in support of this is found in the works of Couperin le Grand, whose few pièces croisées intended for two manuals (a tiny fraction of his output) are given alternate versions for one keyboard. Rameau wrote only one piece, La Poule (with fort and doux indications), favouring a double-manual instrument. There is nothing in d'Anglebert which requires or even suggests anything but a single-manual harpsichord. The compass of his instrument would probably have been GG/BB - c^3. It would have had two or three choirs of strings; either 2X8', 2X8' + 1X4', or 1X8' + 1X4'. Its scale would have been comparatively short, and its tone brilliant but full due to the light construction, with the top compass being sweet in quality, the middle nasal, and the bottom rich in partials. The touch would have been light, crisp, and responsive. Pitch would have been lower than today's, and the temperament mean-tone. The instrument would have been

played in a room with live acoustics, allowing the tone to reverberate to its full effect.

It is highly possible, however, that the very reason for the current scarcity of seventeenth-century French harpsichords is that comparatively few were actually built, and that imports were, to a large extent, relied upon. This being the case, the type most likely to be imported would certainly have been the Flemish. The low sonorities and thick textures of d'Anglebert's music are most admirably suited to the darker tone of this type of instrument, and he may well have had it in mind. Incidentally, there is nothing in the inventory at his death to suggest that his harpsichords, besides the Ruckers, were not also Flemish. While the Flemish tone quality in this way differs from that described for the French, touch is also rather more delicate and probably a little less resistant, though still not as light as the later French.

Finally, a personal opinion. Because seventeenth-century French instruments are not prevalent today, it is my feeling that the seventeenth-century Flemish harpsichord with one manual comes the closest to being ideal for the modern performance of d'Anglebert's harpsichord pieces. The temptation will, of course, be strong to play them on the ubiquitous eighteenth-century French harpsichord. The affecting, ripe, luxurious, sometimes even booming sound of the latter, being delightful for late Couperin or Rameau, cloys in time, and imposes too much of itself upon the music to accommodate the refined melodic lines of d'Anglebert. If seventeenth-century French harpsichords, by their description, can be said to be similar in touch and tone to Italian instruments, they may have been unsuitably

shallow and evanescent. The Flemish harpsichord stands between the two extremes, deeply sonorous but controlled. As I have mentioned, d'Anglebert and his audience may well have been most familiar with just such an instrument.

Style of the Préludes

Among the most superb examples of the typically French improvisatory type, the prélude, are those from the pen of d'Anglebert. I have included a possible realization of one of them in the Appendix.

It is clear from its notation that the prélude allows considerable latitude to the performer and, in transferring the written note into music, it is virtually impossible to be analytical. If one's knowledge of the French keyboard style, together with an inherent improvisational instinct and le bon goût are to be trusted, a very desirable musical result is possible without trying to render in well-defined terms, that which is, by its nature, indefinite.

The first point to make is that unmeasured notation does not dictate unmeasured performance. Good improvisation is not shapeless or incoherent, but is conceived within the framework of something tangible and constant. In the case of the prélude, the crux is the harmonic structure, which provides the basis for a recurring pulse. The improvisatory effect results from the variety of note values within that pulse which, by virtue of the diversity of texture and harmonic tension, renders in turn the pulse itself slightly irregular. The balance between variety and regularity is thus established; that balance is the essence of the French

clavecin style, and especially of prélude performance.

To attest to the warning against an overly unmeasured performance of the French prélude, let us examine the viewpoint of François Couperin le Grand on this subject in his L'Art de Toucher le Clavecin of 1716 (when unmeasured préludes were still being written). Couperin, in his eight préludes therein, uses measured notation and verbally instructs the player to "les jouent d'une maniere aisée sans trop s'attacher à la précision des mouvemens . . . " ("play them in a free and easy style, not adhering too closely to the exact rhythm . . . ").[8] He still describes the prélude as "une composition libre" but resorts to orthodox notation probably as a practical gesture toward the student. This is certainly an indication that the prélude of the unmeasured type was understood within the context of a fairly constant beat.

The reader is now referred to the Appendix, and to my realization of the C-major Prélude of the MS for illustration. I have first determined the harmonic structure within the context of a time signature of C. Interestingly, a twelve-bar piece emerges, with a harmonic sequence not unlike that found in the dance pieces. The tonic is announced in the first two bars which, by means of the double dominant seventh in its second inversion, moves to the dominant in bar 3 and, by means of the subdominant and dominant, back to tonic harmony in bar 7. After passing through the submediant in the 8th bar, we reach the tonic six-four, leading to a full close in bar 10, which is strengthened in the last three bars by a cadential extension; in fact, the

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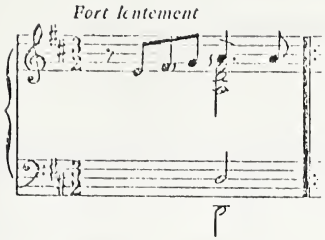
8. F. Couperin le Grand. L'Art de Toucher le Clavecin. Wiesbaden: Breitkopf and Härtel, 1961, p. 33.

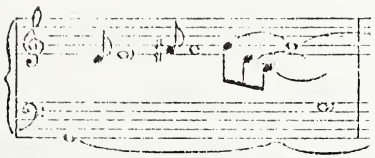
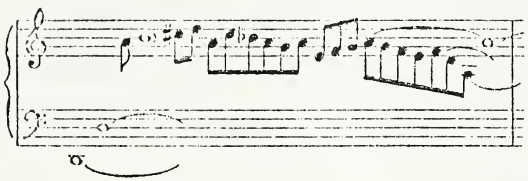
full close is repeated in augmentation. My bar lines were arrived at very easily by means of a quick examination of the harmonic rhythm; they clearly reveal the outline of the harmonic structure. At points of lesser harmonic tension, like the opening two bars, the general rhythm wants to move more slowly, whereas in such places as the 6th and 7th bars, where harmonic tension is increased, the rhythm moves more quickly.

In this realization, I wish to point the way towards a balance between the too-free style of playing and the opposite extreme (by presenting the latter). Of course, unmeasured notation is the true written presentation of the prélude and should enhance, not detract, from one's conception of performance. When the compromise between the two extremes is reached, however, we may be close to a faithful and effective realization.

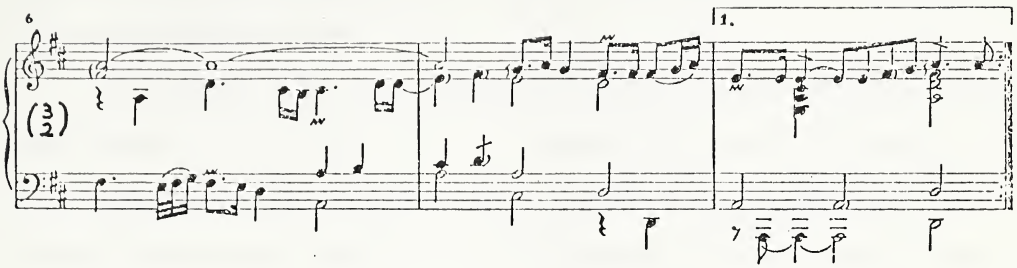
We may take a further hint on the style of prélude performance by observing another compositional type common in the French clavecin literature, the tombeau. D'Anglebert's one piece of this type honours his former mentor, Chambonnières. Though written in measured notation, this piece also benefits by a certain rhythmic freedom in performance, as do many tombeaux of the period. Johann Jacob Froberger (1616-1667), in the preface to his C-minor Tombeau (on the death of Blanceroche), provides the player with the words "sans observer aucune mesure." The Tombeau de Mr. de Chambonnières begins with a characteristic four-note anacrusis to the tonic chord, which not only opens both the G-major and the D-minor Préludes, but many préludes and tombeaux of other Clavecinistes (Example 6).

Ex 6a D'Anglebert, Tombeau de Mr. de Chambonnières



Ex 6b D'Anglebert, Prélude in G

Ex 6c D'Anglebert, Prélude in D Minor

Ex 6d L. Couperin, Tombeau de Mr. de Blancrocher

Prevalent are other elements of the prélude: arpeggiated chords, long sustained notes, and a great variety of note values (Example 7).

Ex 7 D'Anglebert, Tombeau de Mr. de Chambonnières

It thus seems apparent in the case of d'Anglebert that there is a close affiliation, both in rhythmic performance and in spirit, between the prélude and the tombeau, as different as they are to the eye. A penchant for bravura is the only difference detected in some of the préludes, particularly the one in D minor with its toccata-like scale passages and its greater length (Louis Couperin was the only real French exponent of the toccata style of prélude), but d'Anglebert essentially requires in his préludes the same unrushed, meditative, and amplitudinal quality natural to the tombeau.

Tempo, Rhythm, Inflection

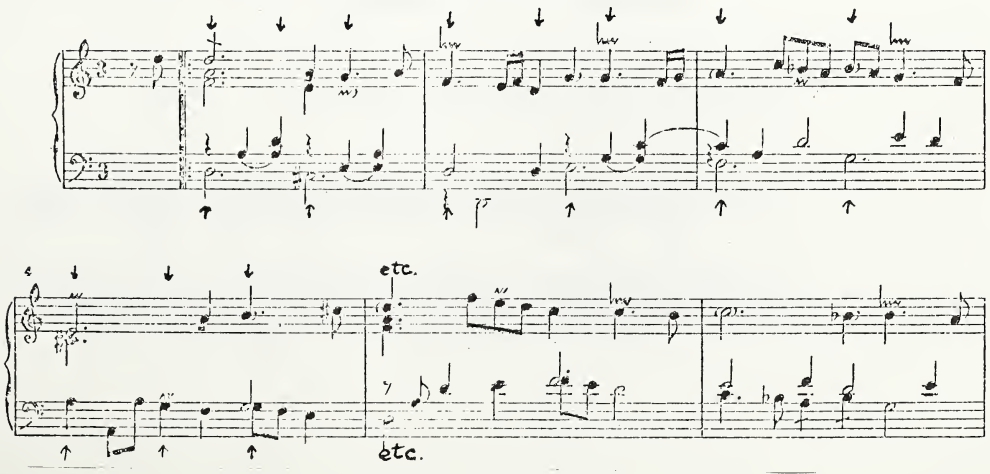
Among the many factors which form the basis for the choice of tempo for each dance movement, probably the most vital is the character of the particular original dance. To the performer of d'Anglebert's day, the choice of tempo was unquestionably a matter of course. Today we are

faced with the problem of having a great deal of information on the character of dances which is contradictory or abstruse. We can only gather together the various descriptions of dances from contemporary accounts, and then turn to the pieces themselves to decide which descriptions fit best in determining tempi.

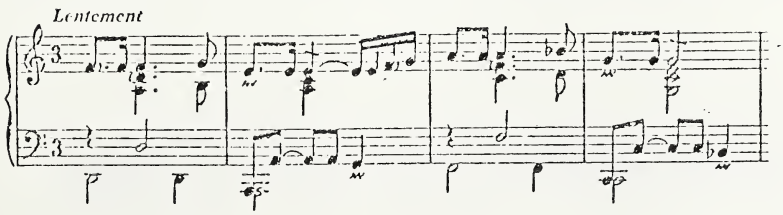
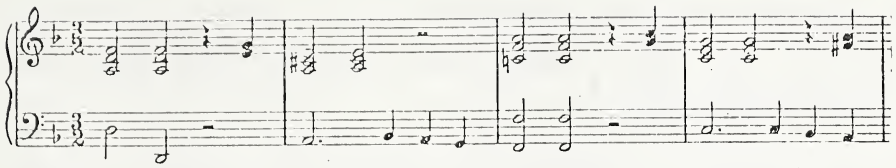
In general, the dance movements of d'Anglebert reflect the serious, sombre style of the Lullian ballet, a style we have come to recognize as a distinguishing element of the music of the French Grand Siècle. Whatever airiness and gaiety that were originally characteristic of such dances as the courante, gaillarde, menuet, and gavotte are here distinctly tempered toward solemnity and utmost dignity.

The allemandes of d'Anglebert are most appropriate to the description of that dance by Sébastien de Brossard in his Dictionnaire de Musique (Paris, 1705) as "Grave Symphonies." Indeed, with the absence of the prélude in Chambonnières' pieces, the allemande can be likened to the prélude in spirit, providing an equally introspective introduction to a set. Of d'Anglebert's five original allemandes, only the one in D major in the edition does not project the intensity of the others. The inclusion of the direction Gaiement is certainly exceptional, but the absence of an opening prélude, the addition of a tombeau at the end, and the brevity of the D-major set all indicate d'Anglebert's intention to contrast, in this key-group, the mood of the previous three. But all five allemandes are richly melodic, gently flowing, and quietly majestic. The time signature and the prevalence of semi-quavers indicate that the crotchet is the beat-unit. This precludes any degree of vivacity; a rather slow four-in-a-bar seems best.

In contrast with the allemande, the courante is invariably described as a dance of a brisker mold, containing elements of high-stepping, jumping, and variation in rhythm. The danger of this description is to be misled into overestimating the robustness of the dance. While they are generally shorter and quicker than allemandes, typical French courantes are delicate and subtle, with an underlying element of tenderness. Charles Masson, in his Nouveau traité des règles pour la composition de la musique (1699) categorizes the courante with the sarabandes and passacaglias as one of the slow dances in triple meter. D'Anglebert's courantes again exemplify the purest seventeenth-century French tradition, being rich in detail, variable in texture, sensitive in melody, and fragile in rhythmic balance. All have the time signature of 3, constantly fluctuating between 3/2 and 6/4. This rhythmic fluctuation is an integral part of the dance and its projection is of utmost importance in musical performance. It is interesting to observe how conflicts of accentuation can occur within a measure between right and left hand, and with what effect these measures can be juxtaposed with measures of common accentuation (Example 8).

Ex 8 D'Anglebert, Courante in D Minor

The impression made by such subtle rhythmic variety can only be obliterated by the choice of too fast a tempo for the courante. D'Anglebert's versions work best with crotchets moving very steadily at a pace of, say, two per second, and forming either in pairs or in threes, a comfortably slow pulsation of three or two beats per measure respectively.

It seems likely that the sarabande as a keyboard piece was, at this time, in a sort of transitional state. While the sarabandes of Couperin le Grand and J.S. Bach are often the dramatic high-points of their sets of dance movements, examples from England and early seventeenth-century France exude a less serious tone. Brossard described it merely as a slow menuet. Chambonnières' sarabandes seem to fit this description, as do some of d'Anglebert's manuscript transcriptions of that dance, e.g. Sarabande. Mezangeot (in MS). In his own pieces, however, d'Anglebert found it necessary to mark three of the five sarabandes Lentement, titling one of them Sarabande grave. These three contrast with the others by a thicker texture, and a weightier character bordering on the tragic. They could well have provided the impetus for the majestic transformation the sarabande experienced in the hands of later masters. Note, in Example 9, the remarkable similarity of the Sarabande grave with Handel's familiar sarabande in the same key.

Ex 9a D'Anglebert, Sarabande grave in D Minor

Ex 9b Handel, Saraband in D Minor

The appropriate tempo for both sarabandes in Example 9 cannot exceed a slow three-in-a-bar. This would apply to all of d'Anglebert's sarabandes marked Lentement. His others are more comfortable at a moderate tempo. Rhythmically, the sarabande is characterized by a certain importance of the second beat, in contrast to the menuet's first beat. In Example 9a, note the consistently heavier texture on the second beat compared to the first.

Originally a rustic dance from the British Isles, the gigue is the most vigorous in character of the dance-types treated by d'Anglebert. Rhythmically, the gigue is normally in either simple-triple time or in any kind of compound time; thus, it moves in a particular combination of threes. D'Anglebert employs 12/8, 6/4, 6/8, and 3. Note, however, the transcriptions of two gigues by Ennemond (Vieux) Gaultier in the MS; one with a time signature of ¢ the other C . Both time signatures are not exceptional for gigues (see those of Froberger), and the implication is a ternary subdivision of the beat.[9] The gigue has a similar counterpart in

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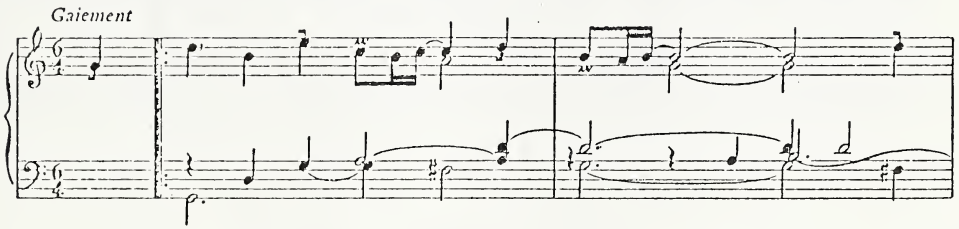
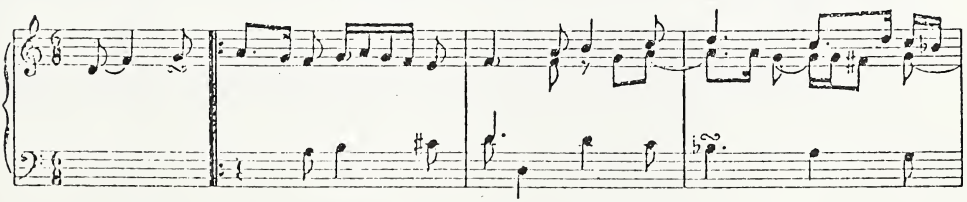
9. For an explanation of the ternary subdivision as it applies to notes inégales, see Kenneth Gilbert, ed. François Couperin, Pièces de Clavecin, Premier Livre. Paris: Heugel, 1972. Preface, p. XX.

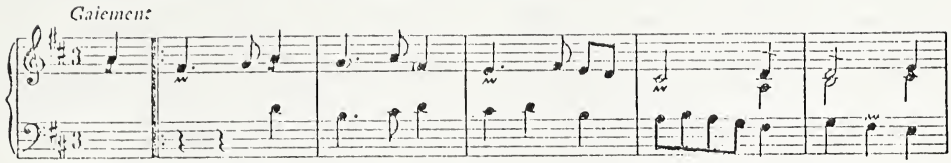
canaris (canarie), a dance which does not appear in d'Anglebert's edition or MS, but is treated by both Chambonnières and Louis Couperin. This dance moves almost entirely in the rhythm .

Quantz's statement "the gigue and the canaris are played in one and the same tempo"[10] is a clear indication of the similarity of the two dances. By comparison, the gigues of Chambonnières and Louis Couperin are more detailed and heavier in texture than are their canaris. Three of d'Anglebert's gigues in the edition (the second in G major, the D-minor, and the D-major) are basically light-weight and more uniform in rhythm, resembling the character of the canaris (Example 10).

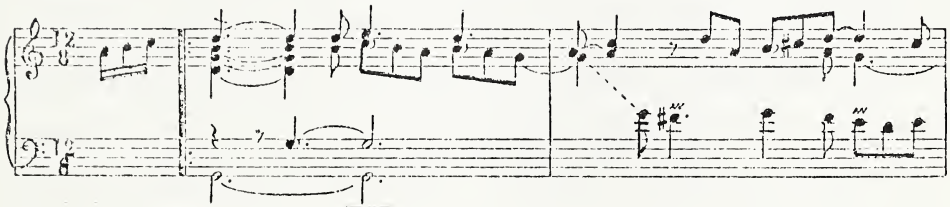
Ex 10a D'Anglebert, 2e. Gigue in G



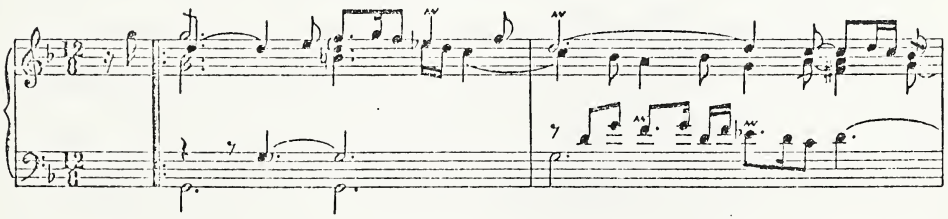
Ex 10b D'Anglebert, Gigue in D Minor

10. Quantz, op.cit.

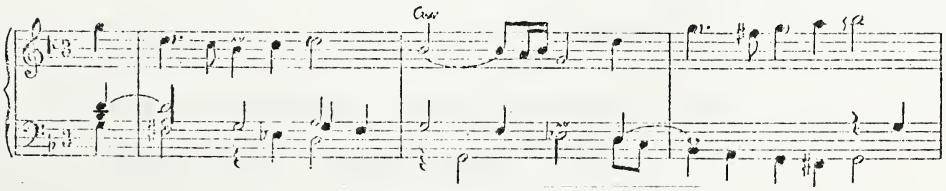
Ex 10c D'Anglebert, Gigue in D

The first in G major and the G-minor, however, are cast in the Lullian mold (compare with the transcribed Lully gigue, also in G minor), employing thick sonorities, profuse ornamentation, and rhythmic variety (Example 11).

Ex 11a D'Anglebert, Gigue in G



Ex 11b D'Anglebert, Gigue in G Minor



Ex 11c D'Anglebert, Gigue in G Minor (Lully)

Tempi of gigues, while invariably brisk, will vary somewhat with meter and texture. The D-minor Gigue, in 6/8, may move as quickly as the average canaris, i.e. in a moderate two. The second in G major can have a slightly slower two-in-a-measure pulse, and a slower three-in-a-measure pace for the D-major Gigue. The first in G major, the G-minor, the Lully, and the Gaultier gigues are only possible with a slower-than-moderate pulse on each of the two or four divisions per measure, so that the dotted rhythms and poignant agogics are all that remain of the high-spiritedness of the original dance.

The gaillardes provided by d'Anglebert represent his most original treatment of a dance, and are among the last examples of this dance-type used by a keyboard composer. Most frequently present in English lute and keyboard music as a partner to the pavan, the galliard (English spelling) contrasted its broad, stately companion-piece with "a lighter more stirring kind of dauncing",[11] and with triple meter contrasted to the pavan's duple. The steps are rapid and complex, "sometimes proceeding Terra à Terra, or smoothly along, and sometimes across the room."[12] One distinguishing feature of the dance is the cinque pas (French) or cinque passi (Italian), referring to the fitting of five steps into six beats. The fifth beat is without a step "at which the dancer is engaged in a leap in the air."[13] The three gaillardes in the 1689 edition all bear

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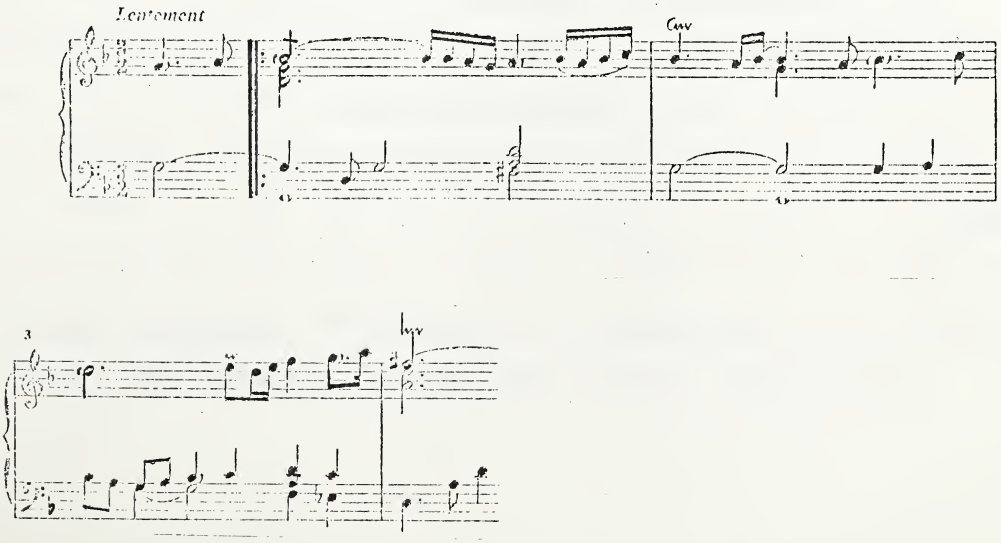
11. Thomas Morley. Plaine and Easie Introduction to Practicall Musicke (1597).

12. Jacques Grassineau. Musical Dictionary (1740).

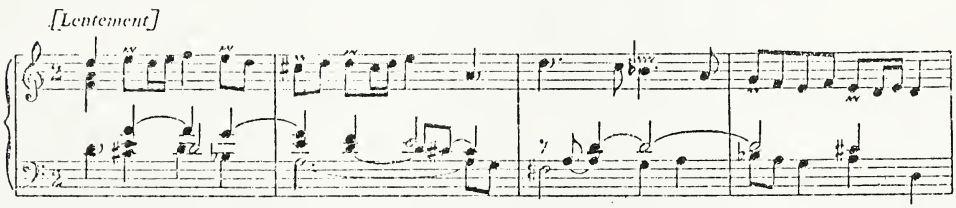
13. Thoinot Arbeau. Orchésography (1589).

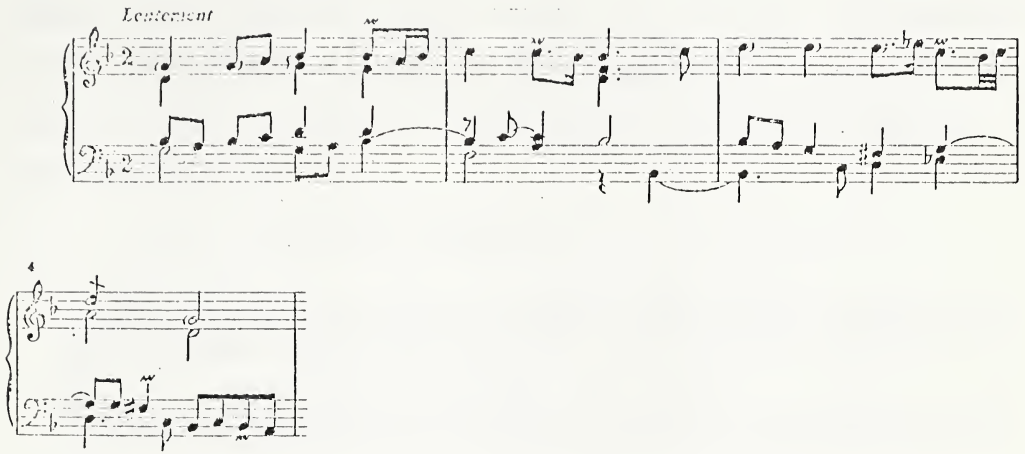
the indication Lentement, and the mood of the dance is transformed from the lightness and gaity of the Elizabethan versions into the most tender and expressive utterances ever penned by d'Anglebert. It will be remembered that the piece by d'Anglebert in the Bauyn manuscript entitled Sarabande grave en forme de Gaillarde appears (slightly varied) as simply Gaillarde in his own MS. This, at least, indicates a likeness in tempo between the gaillarde and the slower type of sarabande in d'Anglebert which might not otherwise be supposed. Moreover, a close look at one of d'Anglebert's slowest and most deeply felt pieces, the Tombeau de Mr. de Chambonnières (marked Fort Lentement), reveals that it, too, assumes the character of a gaillarde. This again points toward a similarly pastoral treatment of all d'Anglebert's gaillardes. The important ingredient in shaping the beauty of these pieces is d'Anglebert's perfect blending of this serenity with just a piquant touch of rhythmic vitality characteristic of the original dance. Note, in Example 12, how the short, rapid ornamented figures and dotted rhythms are fused with the noble melody and affecting harmonies.

Ex 12 D'Anglebert, Gaillarde in G Minor

This is a gaillarde which can no longer accommodate the sprightly movements of the traditional dance, as the Lentement direction would indicate. Thus, for these and the two gaillardes in the MS (in which Lentement is missing but probably still applicable), the slowest three-in-a-measure tempo is most appropriate.

The chaconnes, passacailles, and the set of Variations are here discussed together on the basis of form, although all of d'Anglebert's examples are similar also in tempo, meter, and style. In fact, the chaconne, as a dance-type, may be regarded as being nearly identical with the passacaille, in view of both their obvious stylistic similarity and of the vagueness of distinctions made by writers past and present. The only difference upon which most writers agree is the somewhat graver nature of the passacaille; it may, therefore, be more than just coincidence that d'Anglebert's passacailles (including the Lully transcription) are contained in the key-groups of the minor mode, the chaconnes of the major. They are also in triple meter, and they contain short strains with couplets (see below under Form and Repetition). They are, in fact, similar to the English ground, offering opportunities for extemporization not possible in binary form. The chaconnes and passacailles are consequently much more extended than d'Anglebert's other compositions, with the set of variations on Les Folies d'Espagne the most extended of all (22 couplets). The G-minor Passacaille from the edition, in particular, is dramatic in concept and unrivalled in grandeur. The pulse of the passacailles will again move slowly, though at a somewhat quicker pace than the Lentement sarabandes. The chaconnes and the Variations, because of their brighter mood, benefit by a brisker tempo, perhaps a moderate three-in-a-bar.

In addition to the above, four other dance-types were used by d'Anglebert: the gavotte, the menuet, the bourrée, and the marche.[14] The first three were originally French folk dances, the gavotte from Pays de Gap, the menuet from Poitou, and the bourrée from d'Auvergne. The gavotte as a dance-type in the eighteenth century was invariably in duple time beginning on the second beat. Earlier examples are more often in four rather than two, and begin on the first beat. Brossard described it as "sometimes gay, sometimes grave." D'Anglebert's fit into the latter category, and three of the four again bear the indication Lentement (which also seems applicable to the fourth). The two gavottes transcribed from old airs have 2 as their time signature, but melodic, harmonic, and textural considerations, together with the Lentement directions, show that they are perceived more appropriately in four. The time signature C is used for the two original gavottes. D'Anglebert's gavottes are, by comparison to his other movements, strangely intense pieces; at once haunting, melancholy, and wistful (Example 13).

Ex 13a D'Anglebert, Gavotte in D Minor

14. The marche is treated as a dance in Arbeau's Orchesography. In stage music, it is often used for the entrance of the dancers.

Ex 13b D'Anglebert, Gavotte. Ou estes vous allé (Air ancien)

They are best rendered at a moderate four-in-a-bar. The menuet has received a bewildering assortment of descriptions. Compare Brossard's remarks that the menuet is "a very gay dance . . . always swift and gay . . . "[15] with Rousseau's "the movement is moderate rather than swift and . . . is the least gay of the dances used in our Ball Rooms".[16] And along with the sarabande, we again find two treatments of the dance by d'Anglebert; one in the earlier tradition as described by Brossard, and one corresponding to Rousseau's later account. Four menuets fall into the latter category

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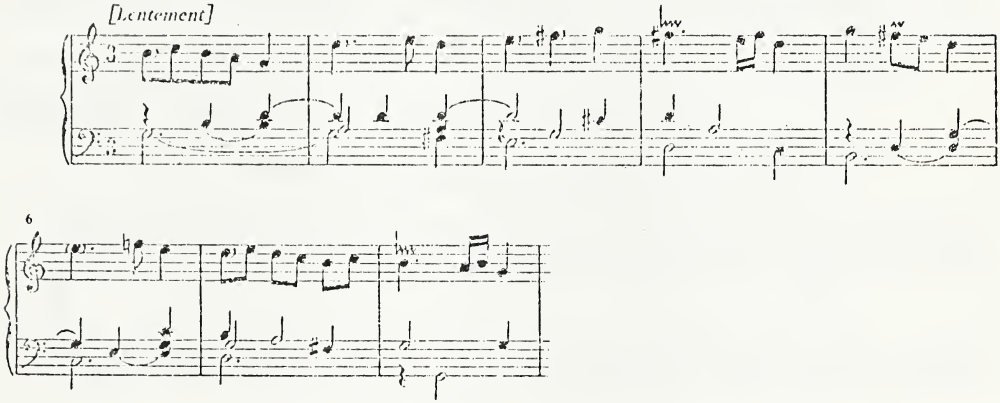
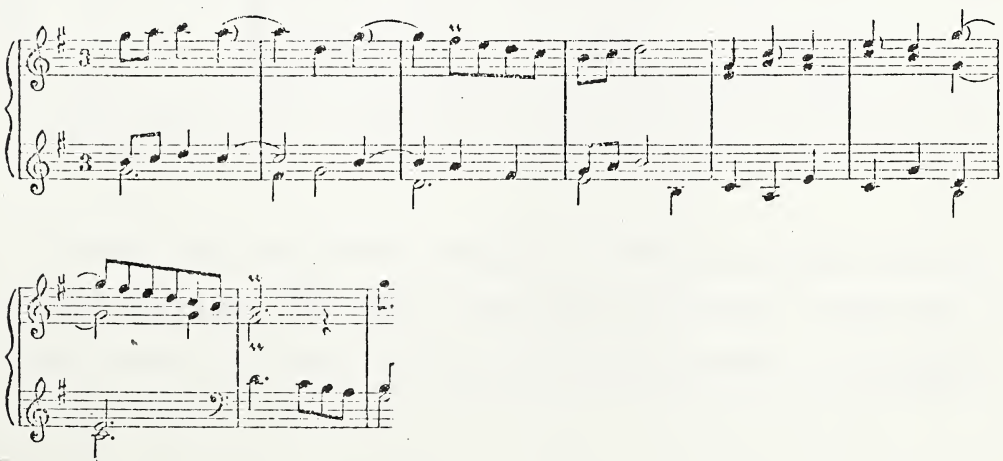
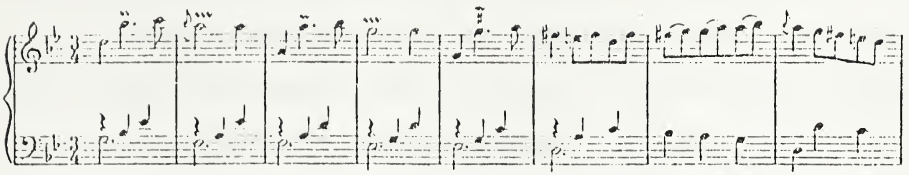
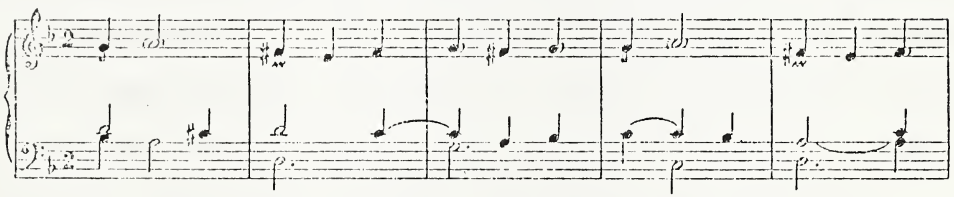
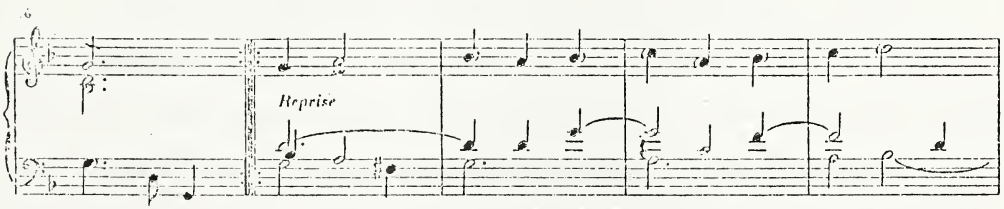
15. Brossard. Op.cit.

16. J. J. Rousseau. Dictionaire de la Musique (1767).

(including two by Lully), and are duly marked Lentement for that purpose. These four are indubitably precursors to the familiar eighteenth-century menuet found in Couperin le Grand, Rameau, and J. S. Bach, and especially in the period of Haydn and Mozart. These menuets are generally melodic, gently lilting, and contain the common classical device, the eight-bar period (Example 14).

Ex 14a D'Anglebert, Menuet in G

Ex 14b Rameau, Menuet in G, Nouvelles Suites de Pièces de Clavecin (c. 1728)

Ex 14c Handel, Minuet in G Minor

Their tempo is a moderate three-in-a-bar. The Menuet de Poitou, a popular song transcription, is d'Anglebert's sole representative of the dance in its original, folk spirit (note, in Example 15, the biting détachés), and would take a decidedly quicker tempo.

Ex 15 D'Anglebert, Menuet de Poitou (Vaudeville)

D'Anglebert also transcribed a bourrée entitled Air de Ballet pour Les Basques in the MS. This dance is the swiftest of those in duple meter, and characteristically begins with a crotchet-beat anacrusis. The bourrée

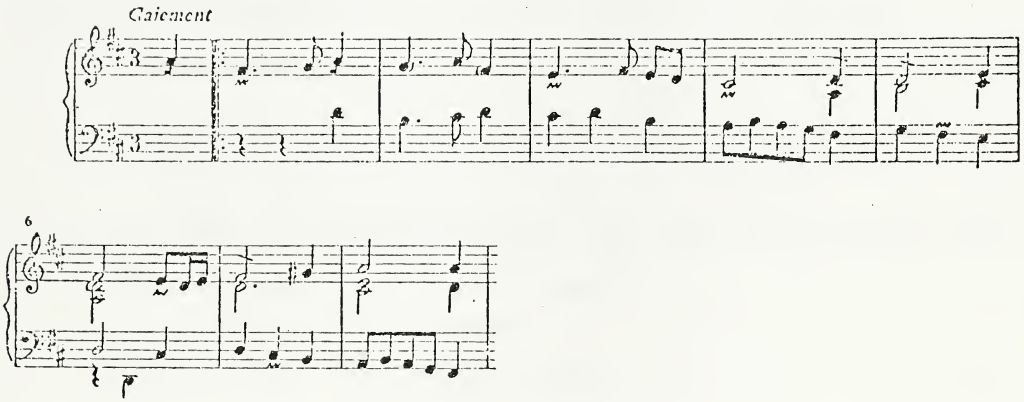
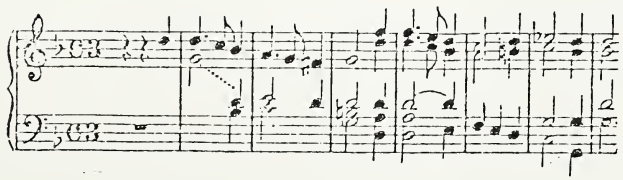
tended to remain fairly consistent in character over different periods. The Marche in the MS will, of course, suggest its own tempo.

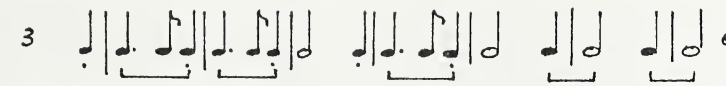
The airs, both in the MS and those transcribed from Lully operas, are provided with indications of character or tempo (Vite or Lentement), with the exception of Les Songes agréable d'Atys from Lully's Atys, Act III, Scene iv (to which Lentement seems applicable). The four transcriptions of Lully ouvertures do not present any problem with tempo if we bear in mind the slow-quick-slow principle of the French ouverture. These are the only movements which change time signature within the piece; Cadmus from ¢ to 3, La Mascarade from 2 to 6/4 to 2 (Lentement), Proserpine from ¢ to 6/4 to C , and Isis from ¢ to 3 to ¢ . The grave, processional opening and closing should not, however, be contrasted too strikingly with the quicker central imitative section by exaggerated tempi in either direction. In fact, if a moderate crotchet-beat is kept as the constant, the two resulting tempi contrast sufficiently. In one or two cases, particularly in Cadmus, the crotchet-beat need only be slightly quickened in the imitative section.

The term 'inflection' in music was used originally to refer to the changing of pitch in a monotone in early liturgical music. I am using the word in a different and broader sense, to mean the modification of a musical line by means of articulation and rhythmic alteration for expressive purposes. The expressive goals of inflection are to create flexibility and to relieve the music of squareness.

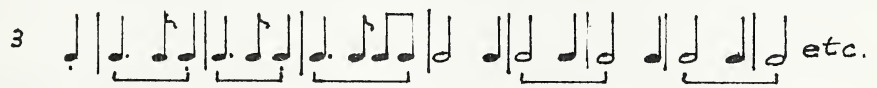
It is essential to realize that the execution of a musical phrase in a literal and straightforward manner is entirely alien to the French style. Proof lies in the fact that, by comparison to seventeenth-century

keyboard music from England, Italy, and other countries, French music is distinguished by the absence of repeated figurations. Long stretches of identical note values are almost entirely avoided. The application of articulative and rhythmic inflection is often simplified for the performer by being a natural outcome of the text. The use of repeated notes, tied notes, note groupings, and placement of ornaments also serves to determine the articulation of a line. To illustrate, compare the gigue by d'Anglebert in Example 16 with the corrente by Frescobaldi having a similar opening rhythmic pattern.

Ex 16a D'Anglebert, Gigue in D

Ex 16b Frescobaldi, Corrente Quarta. First Book of Toccatas, Partitas etc., 1637.

In the corrente, it is possible to articulate in a way such as



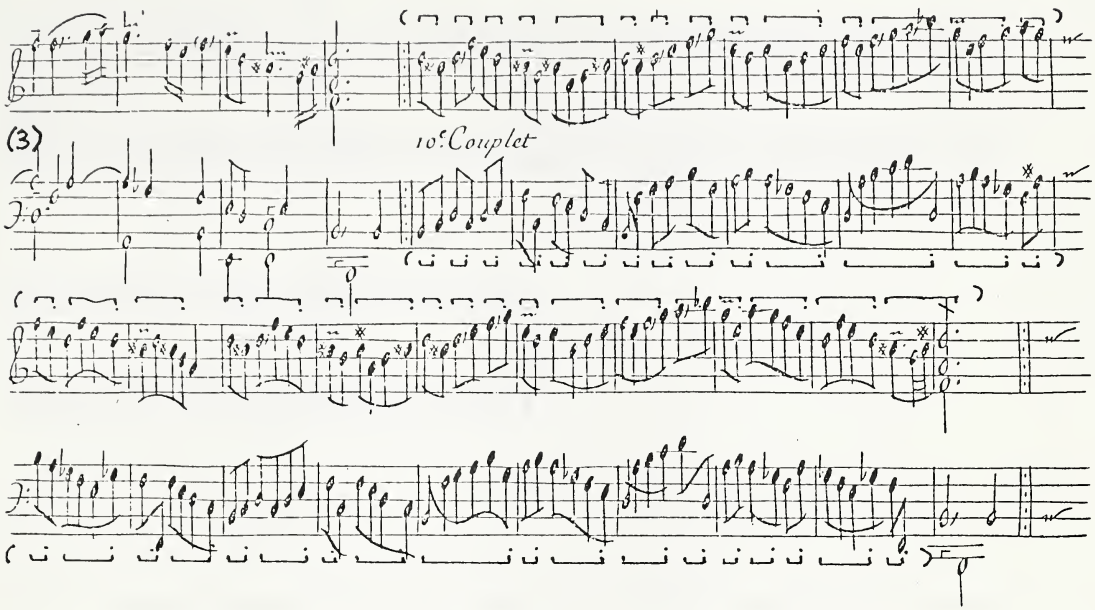
(the dot under a note is used here to denote détaché, the square bracket, legato) in order to make apparent its rhythmic character. A similar articulation will be employed for the gigue, but this time the text makes it inevitable. The détaché sign on the upbeat and on the last note of the first measure, the tremblement in measure 3 (see below under Ornamentation and Variation) causing the F# to be repeated over the barline, and the repeated Ds in measure 5, all give rise to the right-hand line being articulated as follows:



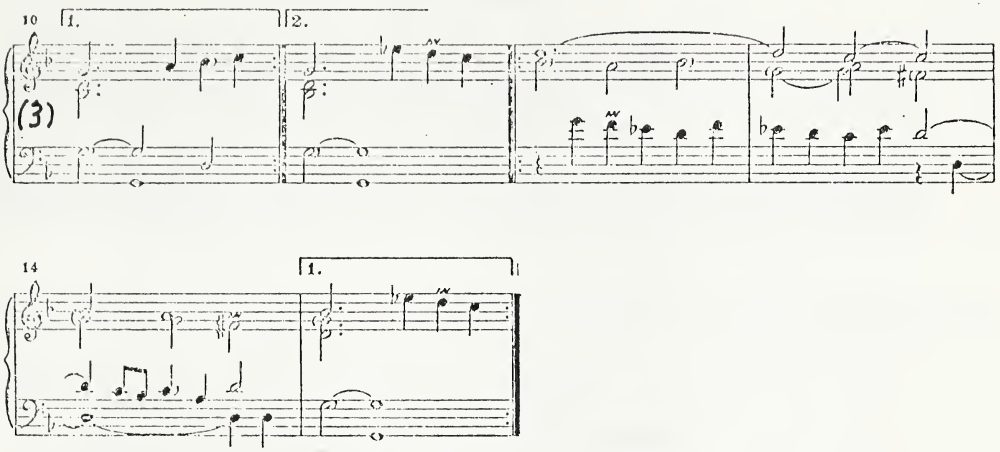
In the left hand, the tremblements in the fifth and seventh measures also lend themselves to the introduction of agogics:

In the few instances where series of quickly moving note values occur, inflection seems often to be outlined by note groupings (Example 17).

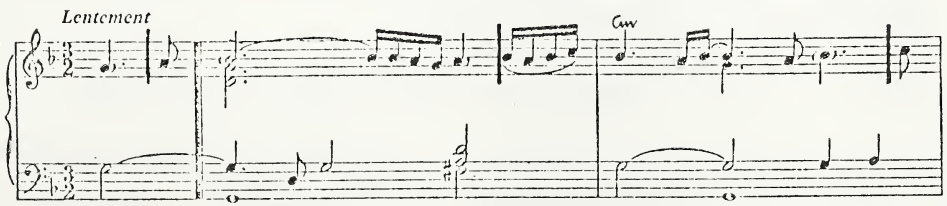
Ex 17 D'Anglebert, Variations sur les folies d'Espagne,

1689 edition

However, when they follow the rhythmic subdivisions of the measure as in modern notation, the groupings cannot be relied upon exclusively for inflectional purposes. In instances of slower moving series of notes, such as crotchets or minims, groupings can no longer be shown graphically (the stems are not joined). This does not preclude the possibility of inflecting the line. One way of articulating the left hand of Example 18 (from bar 12) is as follows:

Ex 18 D'Anglebert, Passacaille in G Minor

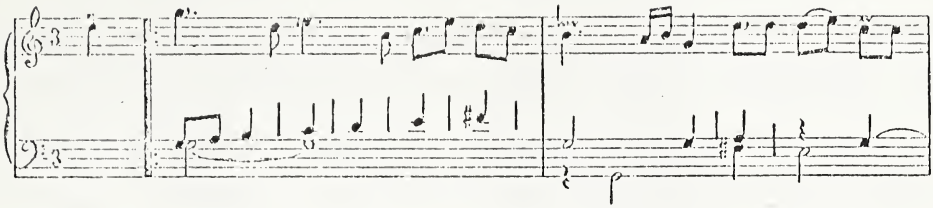


Dance character and the imitation of dance steps by articulation also present opportunities for effective inflection. In the gaillarde, for example, the "leap in the air" on the fifth beat already mentioned, can be imitated by the separation of the note on the fifth beat to the following note. My vertical stroke in Example 19 represents a momentary break in sound.

Ex 19 D'Anglebert, Gaillarde in G Minor

Buoyancy can be added to courantes by the detaching of consecutive

crotchets in the left hand as in Example 20.

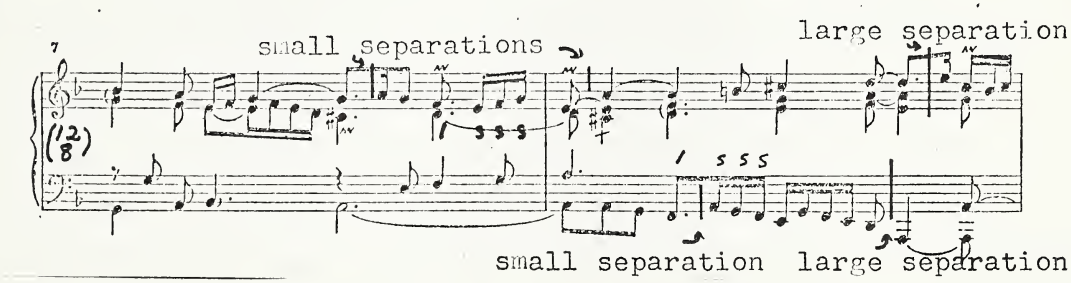
Ex 20 D'Anglebert, 2e. Courante in G



Note, also in Example 20, how d'Anglebert uses a two-voice texture in the left hand to vary the articulation, producing

Similarly, dotted rhythms in all dances, especially gigues, can be strengthened by separating, in varying degrees, the short note from its preceding dotted note, particularly at strong cadences (Example 21).

Ex 21 D'Anglebert, Gigue in G Minor



Related, in a sense, to the articulation of a line, is rhythmic alteration, i.e. the practice of altering the duration of notes from their written value. Because the act of separating one note from another naturally requires more time than linking them, it follows that the valued durations of the separated notes might be slightly longer. In the present discussion,

it is not my purpose to involve the reader in a detailed study of the subject of French notes inégales.[17] To apply the concept of inequality to actual performance is an utterly practicable exercise; to attempt to convey it in words is highly fallible. Thinking of rhythmic alteration as suggestive of articulation is an approach aimed at simplicity. The virtue of it lies in recognizing inequality as an inevitable outcome of the desire to inflect a line of music for expressive purposes, rather than as something which is necessary to add to the music for the sake of authenticity. My approach also has the advantage of flexibility; we realize, as in articulation, that the degree of rhythmic alteration will vary, and that variation is the essence of inflection. However, it is really the mental grouping of a pair or a group of notes together (which articulation often yields to) rather than articulation per se, that provides the impetus for rhythmic alteration. This mental grouping of notes will be illustrated by my square brackets in Examples 22 and 23.

It is necessary to add that, while I believe mine to be one of several valid points of view on inequality, it fails to account fully for certain types of notes inégales such as those encountered in the Gaultier gigues (where pairs of quavers and groups of semi-quavers are unequal by virtue of the ternary subdivision of the beat, not directly by articulation). The reader is encouraged to pursue whatever angle of the question of inequality he may find necessary in producing, for himself, convincing results.

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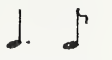
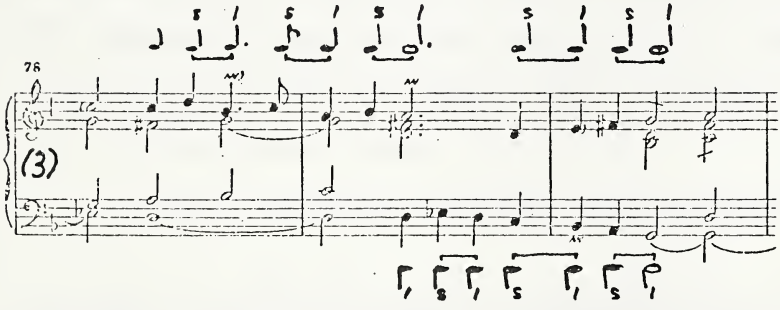
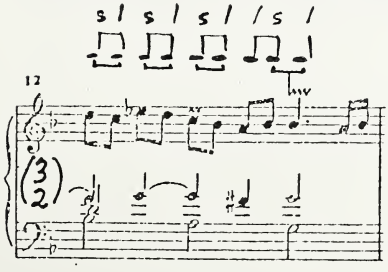
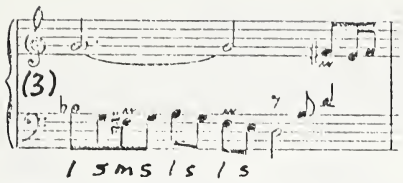
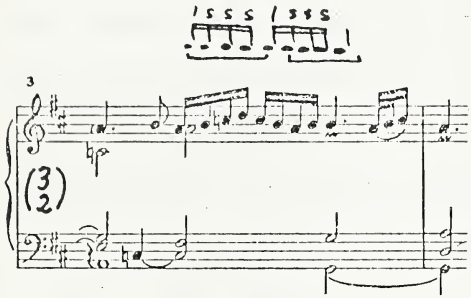
17. F. Couperin's L'Art de Toucher le Clavecin should first be consulted, then the section on notes inégales in Keyboard Interpretation by Howard Ferguson (see Bibliography for citations).

In d'Anglebert's pieces, there are two types of rhythmic alteration that may be employed. The first is the lengthening of a note already dotted followed by the shortening of an already short note, or the lengthening of a long note followed by the hurrying of a group of short notes. Graphically, this may be represented as  approaching , or approaching . Refer again to Example 21 (page 48) for illustration (dotted quavers lengthened, semi-quavers shortened). The other type occurs in groups of conjunct notes of equal written value. These may be crotchets, quavers, or semi-quavers depending on meter and on rhythmic detail (see Ferguson's Keyboard Interpretation). They may be executed in pairs as long/short or short/long, or in fours as long/short/medium/short or long/short/short/short (Example 22).

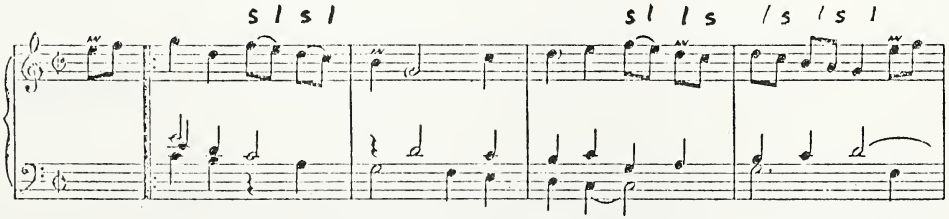
Ex 22a D'Anglebert, Passacaille in G Minor

Ex 22b D'Anglebert, Gaillarde in G Minor

Ex 22c D'Anglebert, Chaconne du Vieux Gaultier

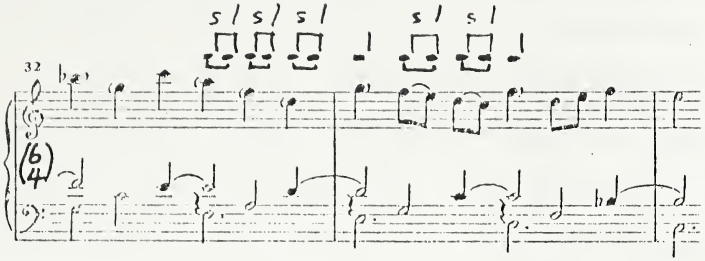


Ex 22d D'Anglebert, Tombeau de Mr. de Chambonnières



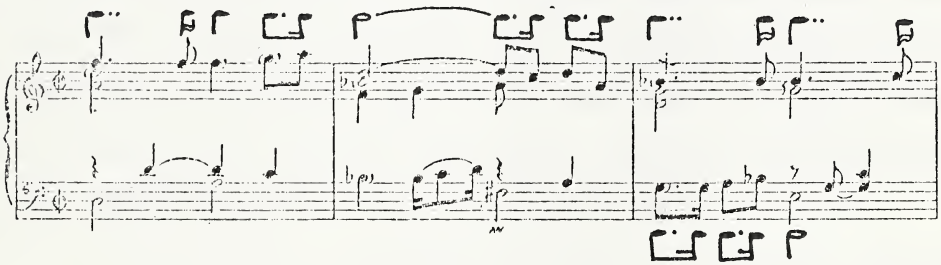
D'Anglebert's use of slurs over two notes of different pitch (see below under Ornamentation and Variation) invites the use of inégales, anticipating Couperin le Grand's sign for coulés, . Series of cheutes have a similar function (Example 23).

Ex 23a D'Anglebert, Bourrée. Air de Ballet pour Les Basques

Ex 23b D'Anglebert, Ouverture de Proserpine (Lully)



While rhythmic alteration in the above examples may, at times, be so subtle as to be barely perceptible, it can be much sharper in the slow sections of the Lully ouverture transcriptions, in which style the dotted rhythm is a well-known and essential feature (Example 24).

Ex 24 D'Anglebert, Ouverture de Proserpine (Lully)



Registration

This subject will not be dealt with at length here, since it seems to have little concerned harpsichord composers. Virtually no indications of registration exist in any seventeenth-century harpsichord music. It has already been pointed out that the use of two manuals

simultaneously in performance was entirely exceptional, and there is no pretext whatsoever for manual or stop changes within any of d'Anglebert's pieces. The choice of register for a particular piece warrants some consideration, though there is no evidence that this was an important concern of Baroque performers. In an instrument with two eight-foot registers, the 'back-eight' (with its rank of jacks farther from the player) gives a warm, mellow sound emphasizing the fundamental. This would be suitable for allemandes, sarabandes, and gaillardes. The 'front-eight' is weaker in the fundamental but richer in partials, yielding a less substantial but more brilliant tone. This seems better for courantes, gigues, and menuets. Combinations of registers are desirable only for tutti-like movements such as the Lully ouvertures, the sonority being too thick for pieces in which the clear delineation of lines is of first importance. In an eight-foot/four-foot instrument, the combination may be used in lieu of the solo 'front-eight', since the four-foot addition adds brilliance without unduly muddying the texture.

It need hardly be added that the tone of a particular instrument and room acoustics affects the choice of registration, and the above suggestions apply only under ideal conditions.

Ornamentation and Variation

Plate II (page 54) presents d'Anglebert's table exactly as it appears in the 1689 edition. The number of signs used is greater than

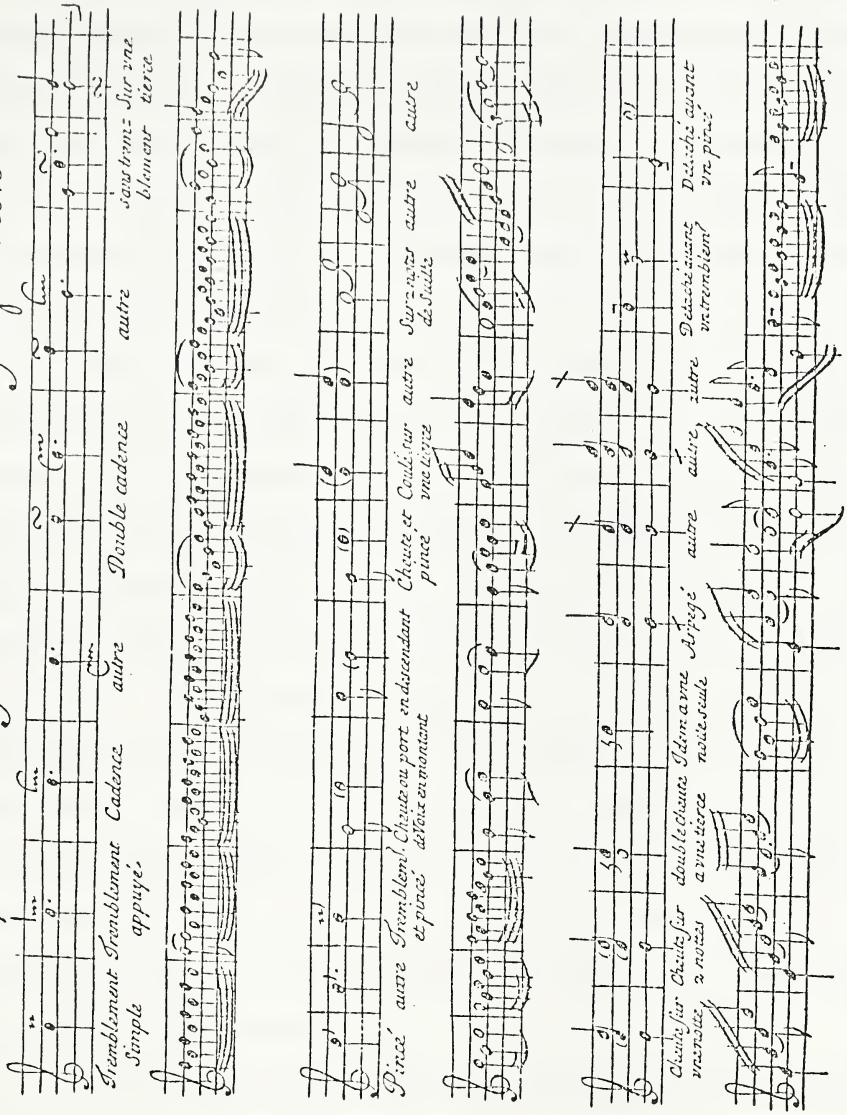

Marques des Agrements et leur signification
Tremblement Simple
Tremblement appuyé
Cadence
autre
Double cadence
autre
Sautez sur une tierce
Pincé
autre
Tremblement et pincé
Chute au port de voix en descendant
Chute et pincé
Coulez sur une tierce
autre
Suspension
autre
de Suite
Chute sur 2 notes
Chute sur 3 notes
double chute sur une tierce
Sur une note seule
Arpegé
autre
autre
Detachez autre
Detachez autre

PLATE II

any other French composer, and include some of his own invention.[18] I have already pointed out that d'Anglebert presents his text in a most precise manner, so that his indications for ornamentation, elaborate and profuse as they are, necessitate strict adherence. The clarity of the table, and the logic and consistency with which the ornaments are used in the music, create little confusion for the player. The following is a discussion of certain of the ornaments which require special consideration within specific contexts.

First, regarding all forms of the tremblement, cadence, and pincé, the duration of the ornament must be considered. It is important to realize that indications in any table of ornaments are purely schematic, i.e. they give only a representation of the ordering of notes without necessarily indicating their value or number. It is obvious that the length of a note and the speed of the piece will be factors in determining the number of repercussions. D'Anglebert's principal use of the tremblement simple is on a note of short duration, in which case fewer repercussions than he indicates are normally possible. For longer notes, the tremblement appuyé or cadence is usually employed. In either case, fast tempi will lengthen the value of each note of the ornament and decrease the number of repercussions (all other factors being equal), and vice versa for slow tempi.

The following points from Couperin's L'Art de Toucher le Clavecin relate to the execution of tremblements:

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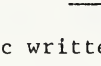
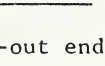
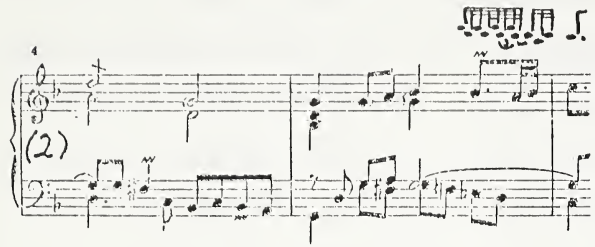
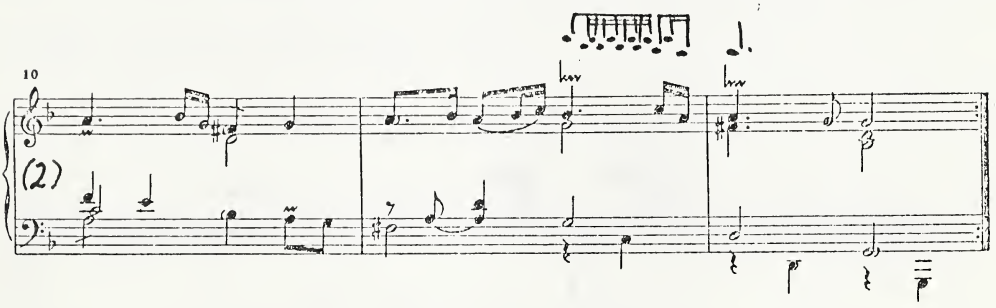
18. These are discussed in Saint-Lambert. Les Principes du Clavecin, 1702.

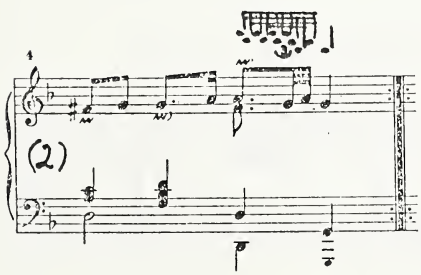
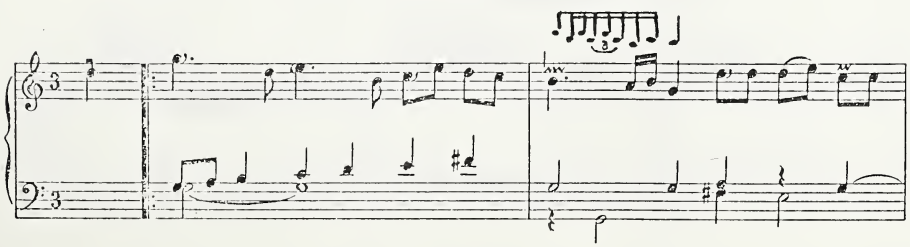
> Quoi que les tremblemens soient marqués ègaux, dans la table des agrémens de mon premier livre, ils doivent cependant commencer plus lentement qu'ils ne finissent: mais, cette gradation doit être imperceptible . . . Les tremblemens d'une valeur un peu considerable, renferment trois objects, qui dans l'execution ne paroissent qu'une même chose. 1. L'appuy qui se doit former sur la note au dessus de l'essentièle. 2. Les batemens. 3. Le point-d'arèst. À l'egard des autres tremblemens lis sont arbitraires. Il y en à d'appuyés; d'autres si courts qu'ils n'ont ny appuy, ny point d'arrest. On en peut faire même d'aspires.
>
> Although shakes are indicated by notes of equal value in the table of ornaments in my first book [Pièces de Clavecin, Premier Livre, 1713], they must nevertheless begin more slowly than they end; but this gradation should be imperceptible . . . Shakes of any considerable duration consist of three component parts, which in the execution appear to be one and the same thing. 1. L'appuy (sustaining, dwelling) to be made on the note above the principal note. 2. Les batemens (repercussions). 3. Le point-d'arest (the stop). With regard to other sorts of shakes, they are arbitrary. There are some which have the dwelling on the upper auxiliary note; others so short, that they have neither the dwelling nor the final stop. One can even play shakes cut short.

The use of the point d'arrest on long tremblements, which Couperin refers to, is clear within the context in which he describes it, but is open to question when the tremblement is used in conjunction with d'Anglebert's characteristic written-out ending, such as  or  . I find that long tremblements with written-out endings which complete a phrase, i.e. at a cadential point, sound more complete and satisfying without the point d'arrest before the turn at the end, than with. Those within a phrase may take the point d'arrest. D'Anglebert might just have made an unconscious distinction here, for he almost invariably uses the tremblement simple with a written ending within a phrase (the few instances where the tremblement simple is of long duration), but rarely at cadential points, where either the tremblement appuyé or the cadence is employed. Therefore, I propose that the tremblement simple in its long form with a written ending should ordinarily take the

point d'arrest, the tremblement appuyé and the cadence should not (Example 25).

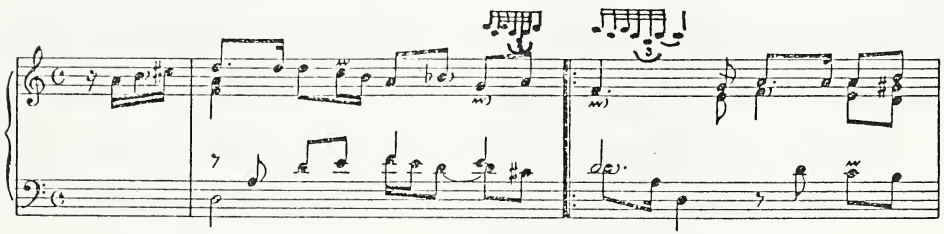
Ex 25a D'Anglebert, Gavotte. Ou estes vous allé (Air ancien)

Ex 25b D'Anglebert, Gavotte. Le beau berger Tirsis (Air ancien)

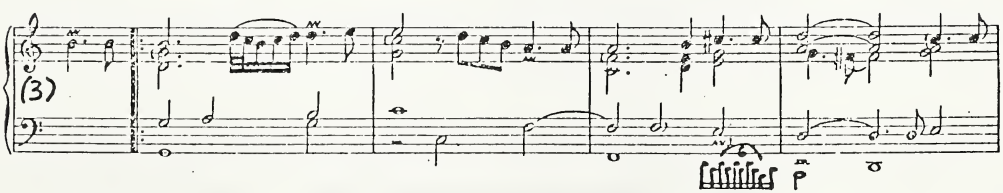
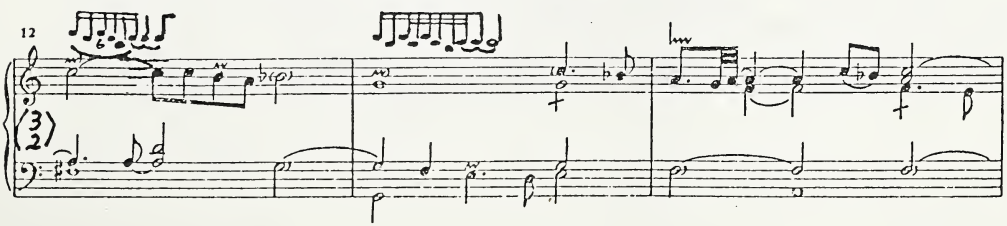


Ex 25c D'Anglebert, Gavotte. Le beau berger Tirsis (Air ancien)

Ex 25d D'Anglebert, 2e. Courante in G

Tremblements and cadences without written endings will invariably have the point d'arrest.

D'Anglebert is more specific about the length of the pincé, giving two interpretations for two different note values. Here, the point d'arrest is indicated. The tremblement et pincé, the obvious predecessor to Couperin's ≈ , will again call for the point d'arrest in certain instances, and not in others. We may safely surmise by musical instinct that when this ornament moves to the next note in conjunct motion, there is no point d'arrest; when it does not, there is. The sole exception would be when the ornament is on a dotted (or tied) note moving to a short note (Example 26).

Ex 26a D'Anglebert, Allemande in D Minor



Ex 26b D'Anglebert, Gaillarde in C

Ex 26c D'Anglebert, Gaillarde in D Minor

It is perhaps interesting to compare Charles Dieupart's indication for this ornament, [19], which does indicate a point d'arrest.

D'Anglebert's indication for the cheute or port de voix implies that the ornament should take half the value of its main note. On notes of a dotted crotchet's value or longer, the length of a cheute is, again, a subject for speculation. It would seem that the cheute would then be shorter than half the value of its main note, since it would have more likely been written out in full in the text otherwise.

The question of whether to place the cheute en descendant, when it occurs on the second note of a falling third in French harpsichord music, before or on the beat of the second note has provoked recent discussion.[20] While no French composer makes distinctions in notation or table indications as to where to place the ornament, many researchers agree that both applications (before and on the beat) are appropriate in certain instances. The most convincing theory, I think, is that of Kenneth Gilbert, who draws support for the between-beat (unaccented) coulé in Couperin's works (which corresponds to D'Anglebert's cheute en descendant) from French verse and vocal music.[21] The condition under which Gilbert cites its usage is

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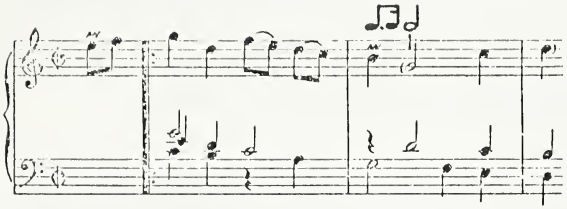
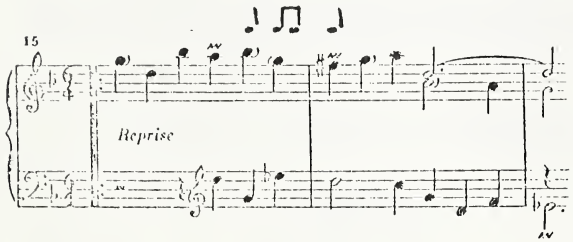
19. Charles Diepart. Six Suittes de Clavessin, c. 1705.

20. See Paul Brunold. Traite dessignes et agrémens employés par les Clavecinistes français des XVIIe et XVIIIe siècles. Lyons, 1925. pp. 24-25, 31; Frederick Neumann. 'Couperin and the Downbeat Doctrine for Appogiatures.' In Acta Musicologica, 1969. p. 71; and Kenneth Gilbert, ed. François Couperin. Premier Livre de Pièces de Clavecin. Paris: Heugel, 1969. Introduction.

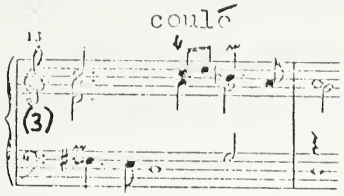
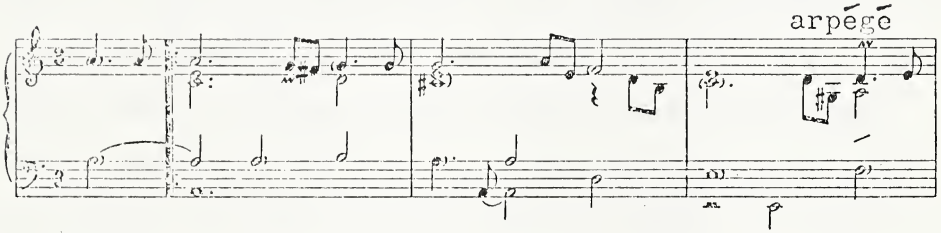
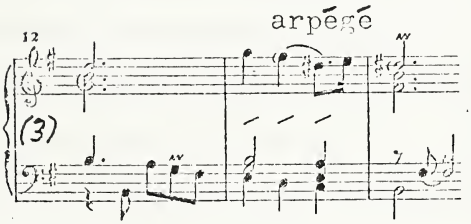
21. Gilbert. Ibid., p. XVIII.

when the third descends from a strong to a weak beat at phrase endings. This seems to me a viable plan for the same instances in d'Anglebert. Example 27a is a falling third of a phrase ending (unaccented cheute), while Example 27b occurs within a phrase (accented cheute).

Ex 27a D'Anglebert, Bourrée. Air de Ballet pour Les Basques

Ex 27b D'Anglebert, Ouverture de la Mascarade (Lully)



For the cheute sur une note, cheute sur deux notes, and double cheute (the last found only in d'Anglebert), the composer is specific in his table about their beginning on the beat and their values. These ornaments are usually used within the context of a chord. The coulé, with a similar sign, occurs in a vertical or melodic interval of a third or fourth. In the MS, d'Anglebert uses two signs for the coulé; this, and the diagonal line between two vertical notes ( ) also used by Chambonnières. The player's judgment must therefore be exercised in distinguishing, in the MS, coulé from arpégé, the latter also indicated by the diagonal line. In general, only when a chord of two notes a third apart is involved is coulé employed (Example 28).

Ex 28a D'Anglebert, Gaillarde in C

Ex 28b D'Anglebert, Gaillarde in A Minor

Ex 28c D'Anglebert, Sarabande. Marais

The melodic coulé, indicated by a horizontal rather than a vertical slur, is found mostly in the organ fugues. Care must be taken to differentiate between the two usages in the table. Observe that the slur begins from the note head when that note is meant to be repeated as part of the coulé, but always above it when it is not repeated.

It would seem that d'Anglebert was one of the first keyboard composers to use the horizontal slur for a purpose other than to indicate

a tie. In the prélude, we have seen that the slur is related to sustaining length. In the melodic coulé, it implies a type of relationship between two disjunct notes, emphasizing their connection by the inclusion of conjunct notes between them. We also find the slur used by d'Anglebert between two conjunct notes, such as in the table interpretation of the cheute, and over a group of notes, like the cadence indication. The slur (or rather, the square bracket) between two conjunct notes is used by Couperin le Grand to indicate what he calls coulé, here meaning the alternate connection and separation, and resulting rhythmic alteration, of each pair of notes. The square brackets themselves are called liasons, "signes, pour marquer les nottes qui doivent être liées et coulées." ("signs which indicate the notes which are legato and coulé."). [22] Rameau also indicates his use of the slur to mean "qu'il ne faut lever le doigt de dessus la premiere qu'apres avoir touché la Seconde . . . Une liason qui embrasse plusiers nottes, marque qu'il faut les tenir toutes d'un bout de la liason à l'autre a mesure qu'on les touche." ("indicates that the finger should not be raised from the first until the second has been struck . . . A slur which embraces several notes indicates that all these notes are to be held down throughout the length of the slur, paying regard to reiteration."). [23] It is possible that in the two-note slur, Rameau actually means, as in the slur over a group of notes, an overlap in sound since, of course, ordinary legato playing is basic to harpsichord touch whether a slur is present or not. From this evidence, it is clear

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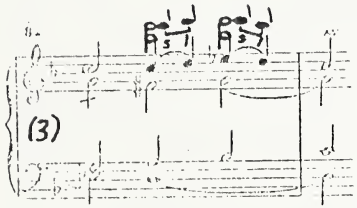
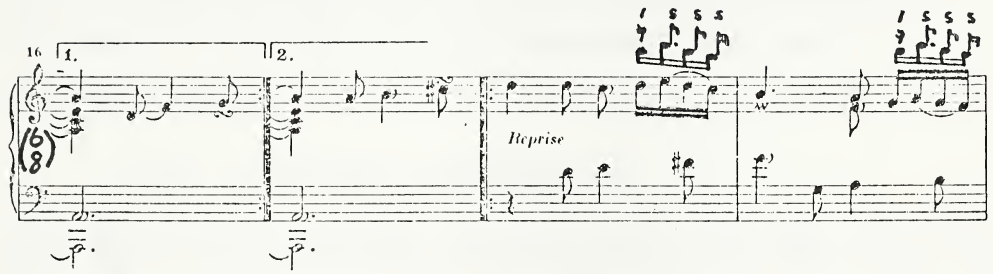
22. F. Couperin le Grand. Le Premier Livre de Pièces de Clavecin, 1713.

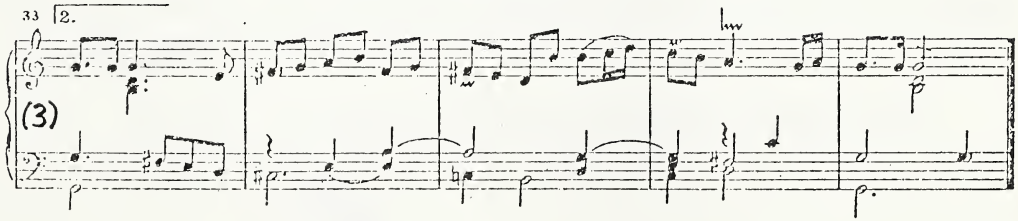
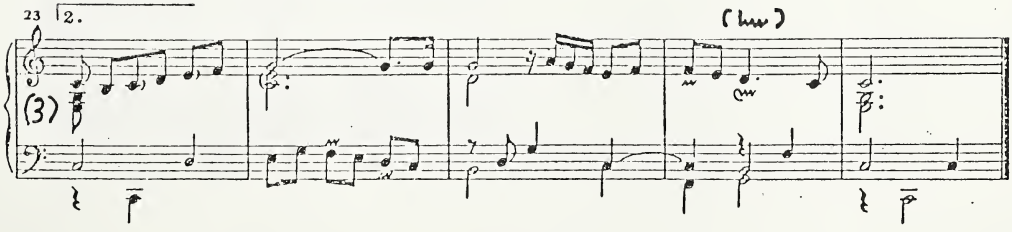
23. J.P. Rameau. Pièces de Clavecin, 1724, 1731.

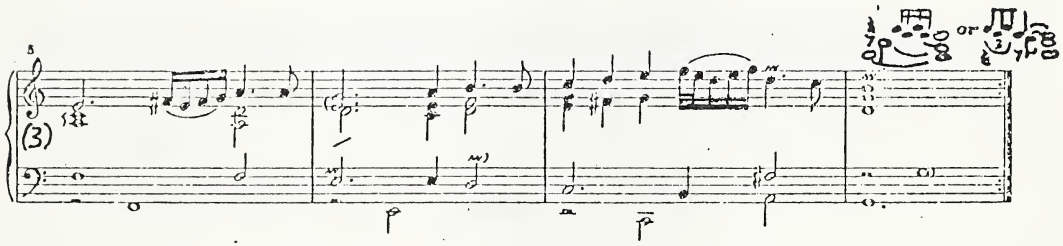
that the slur always refers to some kind of connection of notes beyond what is normally sensed, for the purpose of accentuation, harmonic tension, or sonority. It seems likely, then, that d'Anglebert uses the slur embracing two or more notes of different pitches as an indication for the player to hold all notes (and to restrike any repeated notes) for the duration of the slur (Example 29).

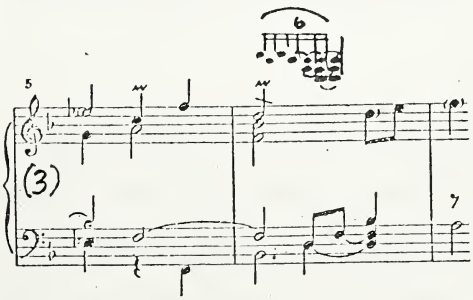
Ex 29a D'Anglebert, Passacaille in G Minor

Ex 29b D'Anglebert, Gigue in D Minor

As for the cadence, d'Anglebert indicates no less than six types. These fall into two usages; one, as the name suggests, at phrase endings (cadence, double cadence), the other, alone in an ascending or descending line of conjunct notes (cadence sans tremblement, cadence sur une tierce). The latter usage is also found in instances where the ornament is followed by the next higher or lower note, regardless of what precedes it. Note that the double cadence begins on the main note, a unique treatment of the

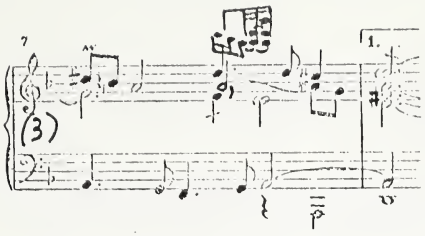
ornament in harpsichord music. The cadence is found frequently in the MS, but never with the sign; it is merely written out as in the table of the edition. The values of the notes in the cadence are shown as unequal, but this appears only to be a solution for fitting five notes into the value of a crotchet. There is no reason why the values cannot be equal or interchanged.

Another point to make regarding the MS concerns the prevalence of the sign as compared with the edition. Upon examination of the MS, it will be seen that neither the other form of the cadence avec tremblement ( ) nor the tremblement appuyé ( ) appear, in contrast to their frequency in the edition. The sign in the MS could conceivably be interchangeable with the other two ornaments; indeed, some passages invite such a substitution. In Example 30, two similar passages are shown, one from the edition and one from the MS. The cadence in the MS (bar 26) could legitimately be replaced by the tremblement appuyé.

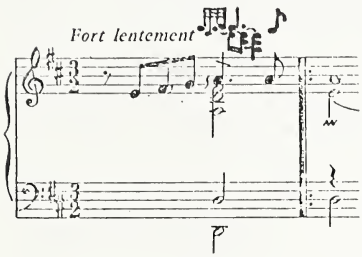
Ex 30a D'Anglebert, Sarabande, in G

Ex 30b D'Anglebert, Double of Sarabande. Pinel

The question remaining is how to execute compound ornaments. It would be impossible to discuss all such ornaments, but a few examples of the ones with less obvious solutions are given here. By compound ornaments, I am referring not only to chords which contain more than one ornamental sign, but to all solid chords upon which at least one ornament is indicated. Example 31 (bar 8) shows a right-hand chord in which a tremblement simple appears over the top note. In such a case, as in the case of the cheute within a chord shown in the table, this chord should no longer be solid, but arpeggiated. Consequently, at least two solutions to the execution of Example 31, depending upon which way the chord is arpeggiated, are possible.

Ex 31 D'Anglebert, Gaillarde in C

D'Anglebert will, at other times, make the execution clear with an arpégé sign (Example 32).

Ex 32a D'Anglebert, Les Songes agréables d'Atys (Lully)

Ex 32b D'Anglebert, Courante in G Minor

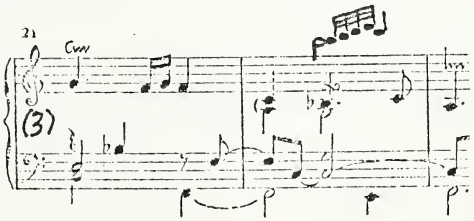


Ex 32c D'Anglebert, Tombeau de Mr. de Chambonnières



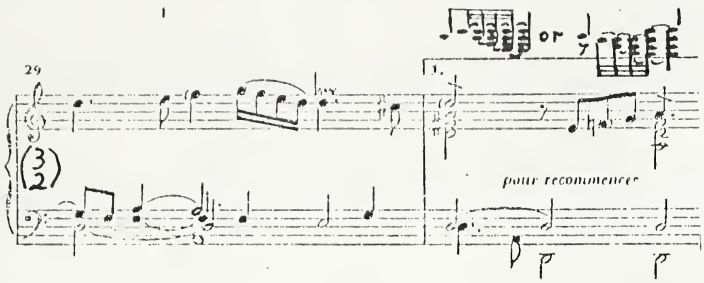
The ornament in Example 33 can be classed as another type of cadence sur une tierce, and could logically be executed as the reverse of that given in the table.

Ex 33 D'Anglebert, Sarabande in D Minor

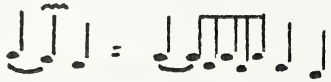


Example 34 shows two possible executions of a cheute coupled with an arpégé. The first solution is the more orthodox; however, when the chord contains four or more notes, as this one does, it is effective to delay the resolution of the cheute by sweeping down the arpégé first.

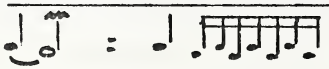
Ex 34 D'Anglebert, Gaillarde in D Minor



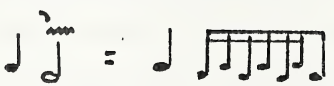
The final compound ornament which deserves mention is the horizontal slur over two descending notes coupled with the tremblement simple on the second note. This is rare in d'Anglebert, but frequent in Couperin le Grand, Rameau, and Dandrieu. Here is how these composers account for it:

Couperin le Grand - 

tremblement lié sans être appuyé[24]

Rameau - 

cadence appuyée[25]

Dandrieu -  [26]

The slur and tremblement in Example 35 would then probably be realized as follows:

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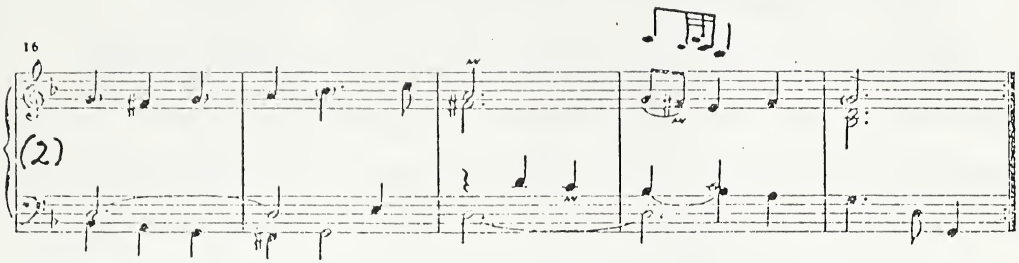
24. Premier Livre de Pièces de Clavecin, 1716-17.

25. Pièces de Clavecin, 1724, 1731.

26. Pièces de Clavecin, 1724.

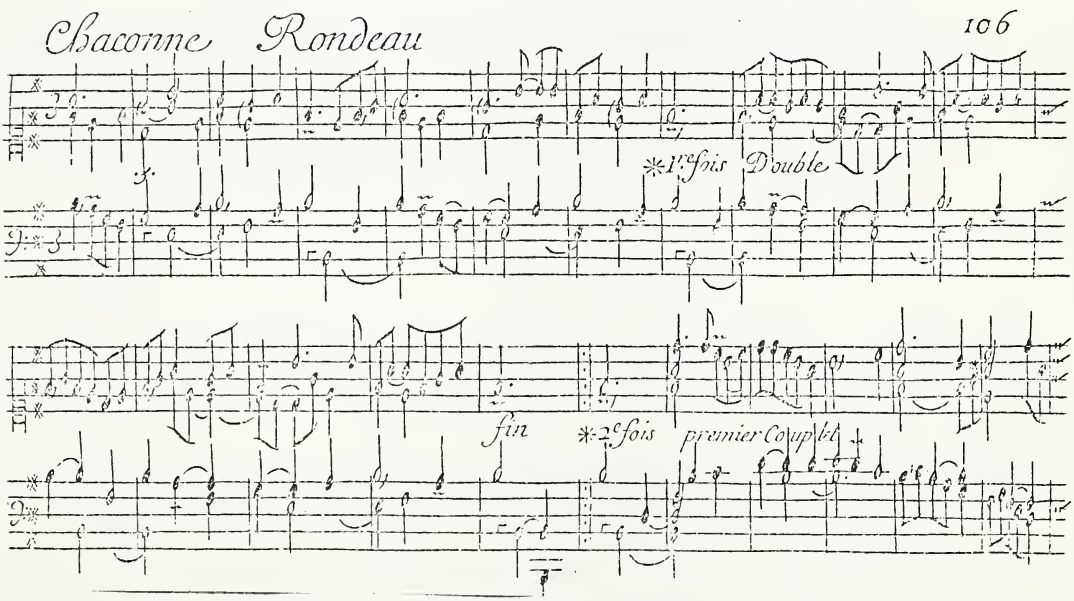
Ex 35 D'Anglebert, Menuet de Poitou (Vaudeville)

So far I have been speaking of ornaments which are indicated by signs. It is common knowledge that ornamentation in Baroque music is not necessarily restricted to sign indications by composers, although French Clavecinistes, in general, leave the least amount of freedom of ornamentation to the player when compared with the other schools of harpsichord composers. Couperin le Grand was explicit on this point, remarking in the Preface to his third book of Pièces de Clavecin that no ornaments should be added or left out. D'Anglebert, with the most comprehensive table of ornaments of all the Clavecinistes, was every bit as consistent as Couperin in ornamental indications. There is still little doubt, however, that the practice of improvised variation of the text was present in his and other French harpsichord music, though necessarily to a much lesser extent in d'Anglebert due to his already rich textures. A passage from le Gallois, referring to the playing of Chambonnières, bears witness to his practice of variation:

> . . . toutes les fois qu'il jouoit une piece il y méloit de nouvelles beautés par des ports de voix, des passages, & des agrémens differens, avec des doubles cadences. Enfin il les diversifioit tellement par toutes ces beautez differents qu'il faisoit toûjours trouver de nouvelles graces.

> . . . every time he played a piece, he introduced new beauties, with grace notes, passages, and various embellishments, including double cadences. In fact, he so diversified them with all these different adornments that he disclosed ever fresh graces in them.[27]

The most obvious application of variation is that of a refrain in a piece in rondeau form, or of a repeat in binary form. In the D-major Chaconne Rondeau (Example 36), d'Anglebert provides a double for the refrain which is indicated by repeat signs (see below under Form and Repetition) to be played after the simple on the refrain's first and last appearance, while the simple alone is played between the couplets. The double may, on the other hand, be merely an example of how the simple may be varied, and it is the province of the player to vary it further on each reappearance between the couplets.

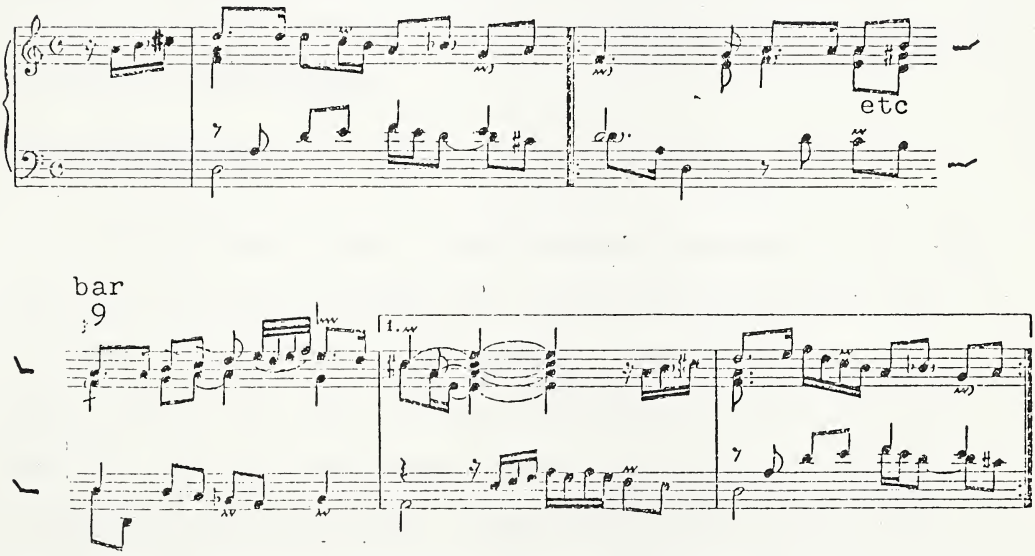
Ex 36 D'Anglebert, Chaconne Rondeau in D, 1689 edition



27. Le Gallois. Op.cit.

The doubles d'Anglebert provides in the binary-form pieces, particularly those pieces of other composers in the MS, are likely examples of his technique of improvised variation. They are, in general, not elaborate, at least when compared to Bach's doubles of dance movements in his English Suites and elsewhere. D'Anglebert's are characterized by a thinning of the chordal texture by the addition of running passages in single notes in the right hand, here and there adding an ornament or altering an already existing one.[28]

Variation in repetition of each half of a binary-form movement is sometimes effective, especially in slower pieces. In Example 37, d'Anglebert seems to invite the player to vary the repeat by introducing a varied figuration in the first-time ending.

Ex 37 D'Anglebert, Allemande in D Minor

28. It is not assumed that these written-out doubles were intended to be used as varied repeats. Because the doubles themselves contain directions for repetition, they were more likely meant to stand as self-contained pieces.

Finally, it bears mentioning that the ultimate goal of improvised variation can be summed up in one maxim, the French Clavecin School's own important catch-phrase, le bon goût. Variation has one purpose only, to enhance that which is already written. When working from manuscript sources such as the Bauyn Manuscript, where little ornamentation is indicated, the discreet adding of ornaments in the style of Clavecinistes would certainly help to heighten the music's effect. But printed sources, particularly those as meticulously notated as d'Anglebert's edition, are actually complete as they are; there is little to be gained and much to be lost by way of refinement if much further variation is employed. The most effective variation is brought about by a subconscious operation; it is a technique acquired primarily by the infusion of the composer's style, rather than by the player's creative prowess. Good improvised variation manifests itself by simple, tasteful adornment, not by contrived grandiloquence.

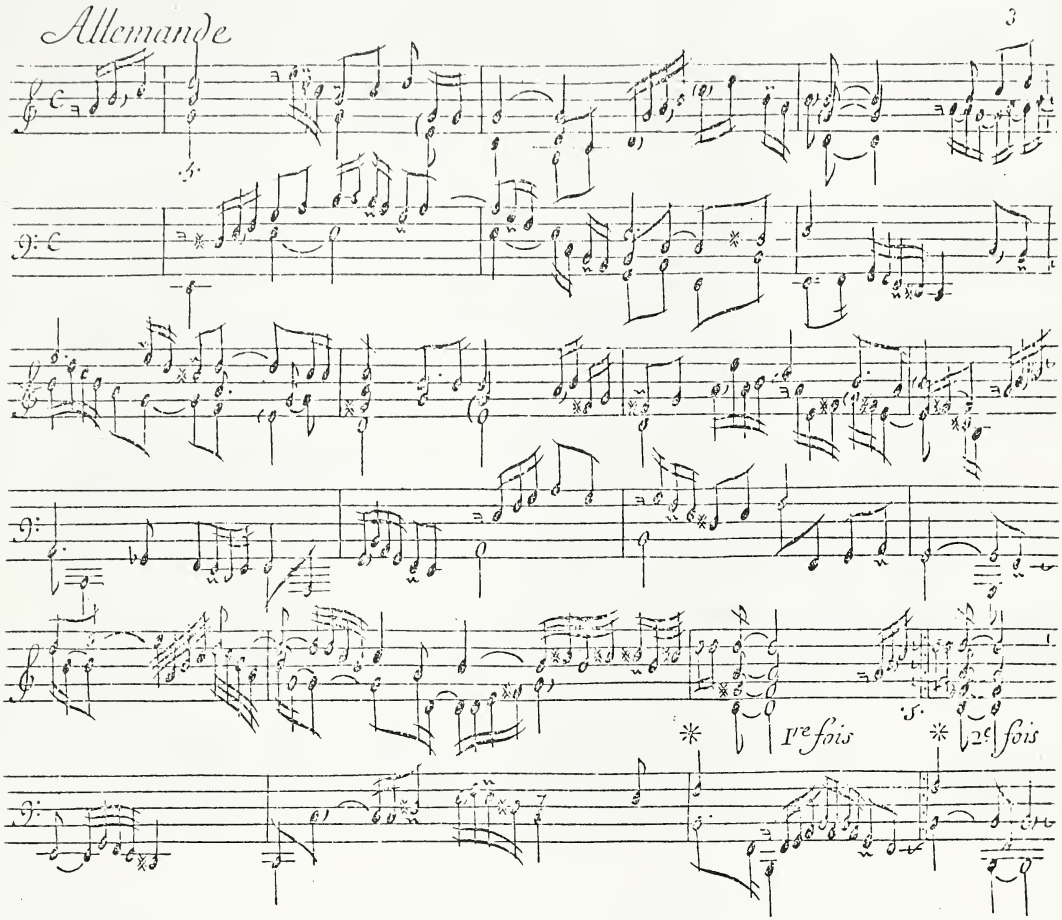
Form and Repetition

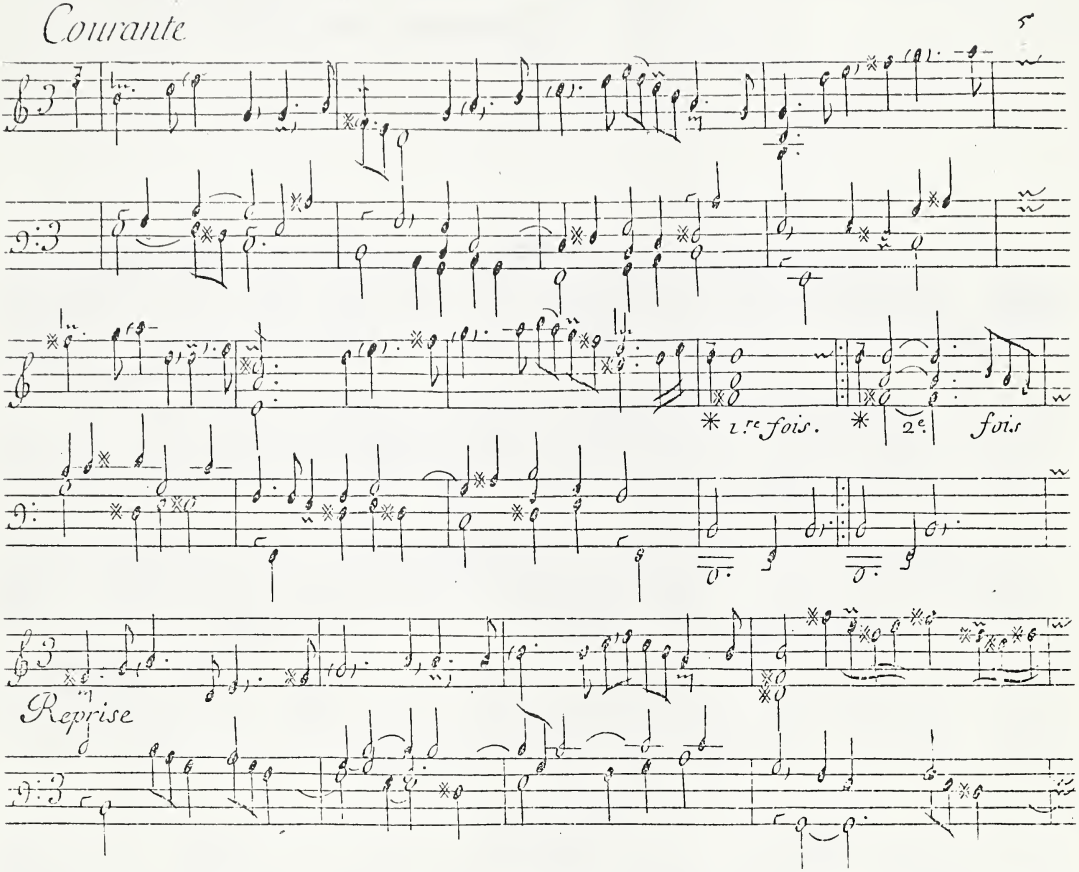
The principal formal structure used by d'Anglebert is the binary form, i.e. the piece is divided into two parts (not necessarily equal in length), the second part called Reprise. Thematically, the reprise does not seem, in any way, consciously related to the material already presented. The first part always ends in a key other than the tonic, the reprise always in the tonic. Binary form is found in all of the dance pieces except the chaconnes and passacailles, and in all non-dance pieces except the préludes and the Variations sur les folies d'Espagne.

Variation form, with or without the rondeau refrain, is employed for the chaconnes, passacailles, and the Variations. In each case the 'theme' of four bars (repeated), eight bars, or sixteen bars is presented, followed by its variations called couplets in the Chaconnes Rondeaux and the Variations. The Chaconne du Vieux Gaultier of the MS is interesting for the varied length of its couplets, and for the lack of reappearance of the refrain between the last two couplets.

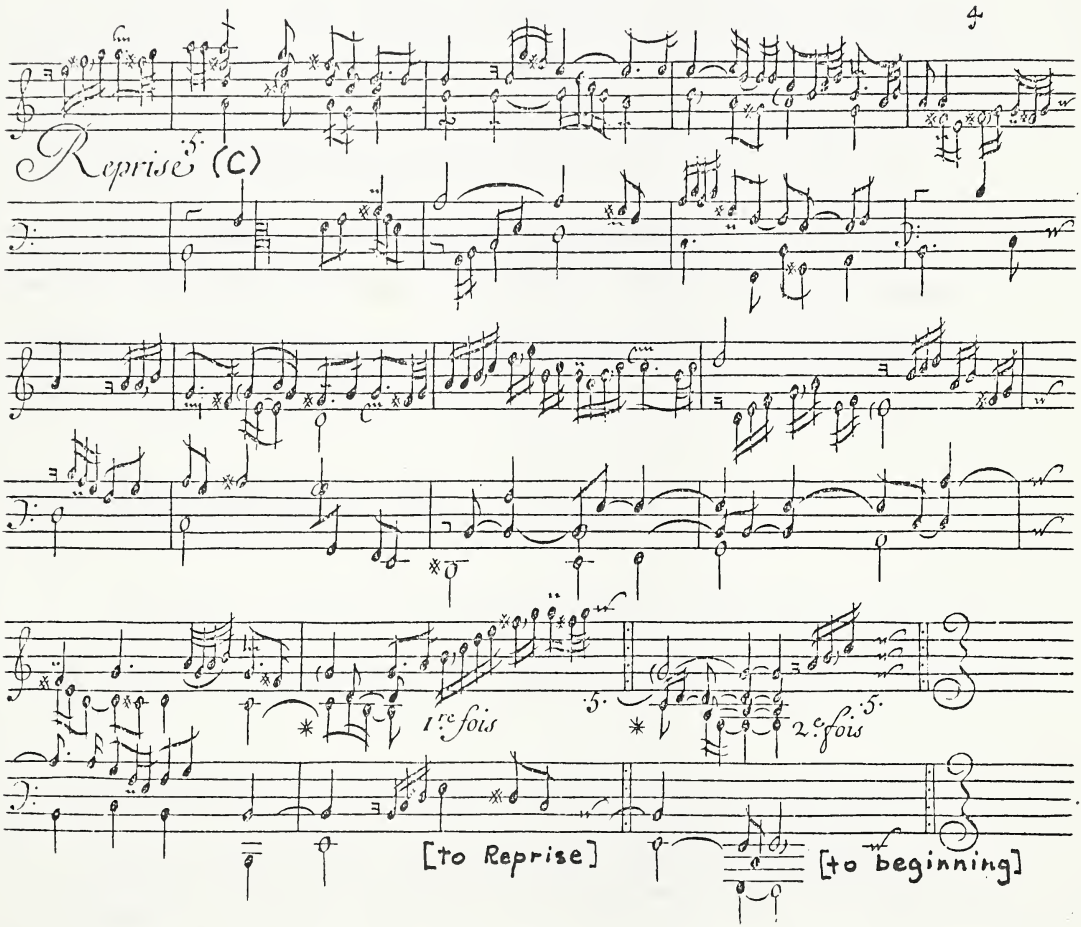
In the edition, d'Anglebert uses the sign 𝄆 to designate repeats. He occasionally omits it when first- and second-time endings are present. The sign appears both at the beginning and at the end of the section to be repeated. Asterisks designate first- and second-time endings (see Examples 38a and 38b, pages 73 and 74).

In the binary movements, each of the two parts is normally indicated with a repeat sign. In some pieces, such as the G-major Menuet from the edition, the signs are not present. It will be noted, however, that the eight-bar opening is, for some reason, written out again. In the piece preceding it (a Gavotte), neither the repeat signs nor written-out repetitions are present. While, in such cases, the player must first scrutinize the original very carefully, repeat signs can legitimately be introduced (remembering that the infallible engraver never existed). D'Anglebert's repeat sign is sometimes also seen at the end of a piece after the second-time bar(s). This will often refer back to another sign four to eight bars earlier, signifying a petite reprise (an additional repetition of the concluding bars, common in the Clavecin School). When no such other sign is found to which the final sign refers, it will direct

Ex 38a D'Anglebert, Allemande in G, 1689 edition

Ex 38b D'Anglebert, Courante in G, 1689 edition



the player back to the beginning of the piece (as in the Gigue from Bach's A-minor English Suite). Of this there can be no doubt, since often the first incomplete bar of the piece is repeated at the end (Example 39).

Ex 39 D'Anglebert, Allemande in G, 1689 edition

About the way in which d'Anglebert indicates repeats, there can be little confusion. It is debatable, however, that all these repeats are mandatory, or that the number of repetitions of an entire piece be confined to one. There is nothing to suggest that the indications for repeating were not there to be exercised by the judgment of the player according to the situation; the criterion possibly being the pleasure or displeasure of himself or of his company.[29]

Finally, it may be helpful to include some remarks about modern concert performance. It would seem both artistic and practical to repeat, once, each half of a piece in binary form, and to go straight to the final ending without repeating the entire piece. Each repeat of a variation or couplet in chaconnes and passacailles can be taken once, and the 'theme' or refrain can then reappear once at the end. Petite reprises should be played when indicated, and can be introduced at other times when appropriate.

Keyboard Style, Expressive Range

A cursory acquaintance with d'Anglebert's harpsichord music will reveal that, in his keyboard style, emphasis is placed on line rather than

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29. The reader is referred to a recording of La Bergère Anette (from the edition) by Wanda Landowska, cited in the Discography, in which the performer repeats the piece many times, with beautiful effect.

on color. We will not find in great quantity the shifts of high and low register found in the pieces of Couperin le Grand, nor the bold harmonic progressions and toccata-like figurations of Louis Couperin. Even the long Passacaille in G minor and the Variations sur les folies d'Espagne from the edition are comparatively uniform in tessitura, and do not depart strikingly from the opening harmonic scheme. Instead, particularly in the allemandes, we find musical phrases melodically conceived, varying in length, and with a characteristic flow. The refined melody is innately reinforced by constantly changing textures and sonorities underneath. D'Anglebert's keyboard style is highly idiomatic and, while modelled after Chambonnières' keyboard writing, seems to be developed to a higher degree of mastery. For example, improvements can be seen in d'Anglebert's versions of Chambonnières' pieces in the MS when comparing them to the 1670 edition on the Livres de Clavessin. Kenneth Gilbert states: "the variants represent a conscious effort to improve the older master's sometimes gauche keyboard writing, especially in the left hand."[30] In Example 40 (page 78), notice the stronger rhythmic punctuation in the left hand of d'Anglebert's version, and the more elegant ornamentation. In the Lully transcriptions, we find an unprecedented feature of keyboard style which was to play a considerable role in the development of writing for the harpsichord (see Chapter IV). D'Anglebert pioneered what can be described as the 'orchestral' style which transfers the five-voiced texture of the original versions to the keyboard. The resulting richness of sonority in these transcriptions is unparalleled in any known keyboard

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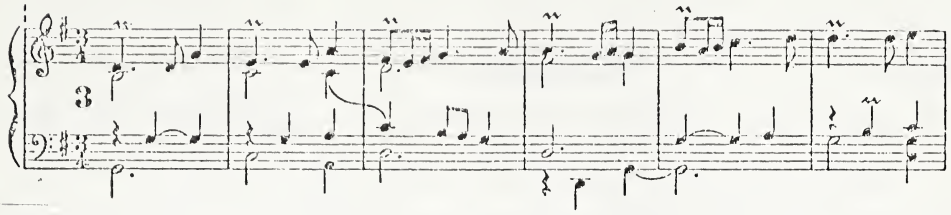
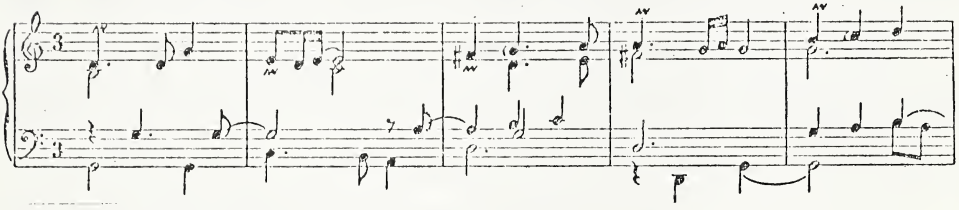
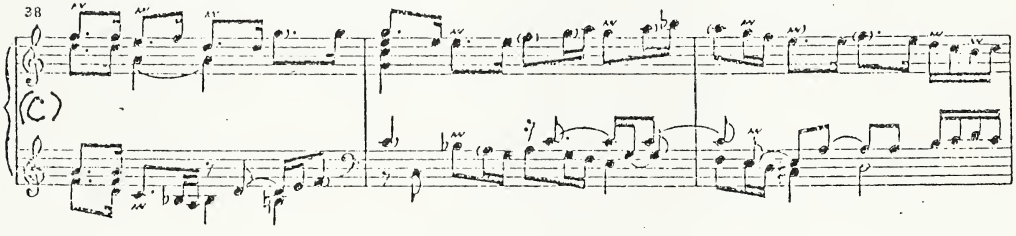
30. Gilbert edition. Op. cit., p. VII.

Ex 40a Chambonnières, Sarabande 'Jeunes Zephirs', Livres de Clavessin (1670)

Ex 40b D'Anglebert, Sarabande. Chambonnières (Jeunes Zephirs)

works prior to that time (Example 41).

Ex 41 D'Anglebert, Ouverture de Proserpine (Lully)

Expressively, it is not possible to realize d'Anglebert's full range without taking into account the conditions under which he conceived his music. There has been a wide disparity of modern opinion on his musical worth, generally becoming more favourable as the enlightenment towards authentic Baroque performance practice progresses. It can no longer be stated that d'Anglebert's music is only of historical interest, worth only an occasional hearing. At the time when modern pianos, and

harpsichords constructed on the false premise of 'improving' the already perfected antiques were all we had access to, it would have been difficult to see that pieces like the great Passacaille in G minor or the Tombeau de Mr. de Chambonnières are prophetic in conception, and eloquent in artistic expression. The hypnotic effect created by these pieces on a fine instrument is a musical experience one meets with only in the presence of an extraordinary creative mind. To show that I am not alone in this view, the statements by two d'Anglebert scholars bear requotation here: "With d'Anglebert, French clavier music reaches its highest point of Baroque magnificence and fulness."[31]; "The music of d'Anglebert stands at the summit of the French Clavecin tradition. It has . . . an expressive power which can astonish the modern listener."[32]

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31. Willi Apel. The History of Keyboard Music to 1700, 1967. Bloomington, Indiana, 1969. p. 117.

32. Kenneth Gilbert. Gilbert edition. Op.cit., p. IX.

III 'LES PRINCIPES DE L'ACCOMPAGNEMENT'

Appearing at the end of the 1689 edition is a treatise of six pages in length on figured-bass playing entitled 'Les Principes de l'Accompagnement'. This may be one of the first theoretical works by a French author on the subject, preceding the publication of Saint-Lambert's treatise by thirteen years. Figured-bass playing must have been considered, by this time, a necessary part of the equipment of keyboard players. There is a story that the reason for Chambonnières' dismissal from the post of court harpsichordist in favour of d'Anglebert in 1662, was the former's refusal to learn the skill.[1]

The work is brief, and consists of five lessons with an introductory explanation and illustration of the intervals. Each lesson contains written-out examples of various types of chords and progressions, e.g. First lesson: Accord naturel (root-position triad); Second lesson: Accord imparfait (the passing second-inversion triad); Third lesson: Cadences (progressions of I - IV - V - I). The examples are presented in C major and/or C minor, and the reader is directed to transpose them into all keys. At the end of both the fourth and fifth lessons, bass lines and figures are given for practice. Last of all are the intervals once again, duly written out as bass progressions, with a chordal progression shown in the right hand for each interval.

While a study of the treatise will lead one to question d'Anglebert's

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1. See F. Lesure. 'Une querelle sur le jeu de la viole en 1668: J. Rousseau contre Demachy.' In Revue de Musicologie XLVI (1960), p. 194.

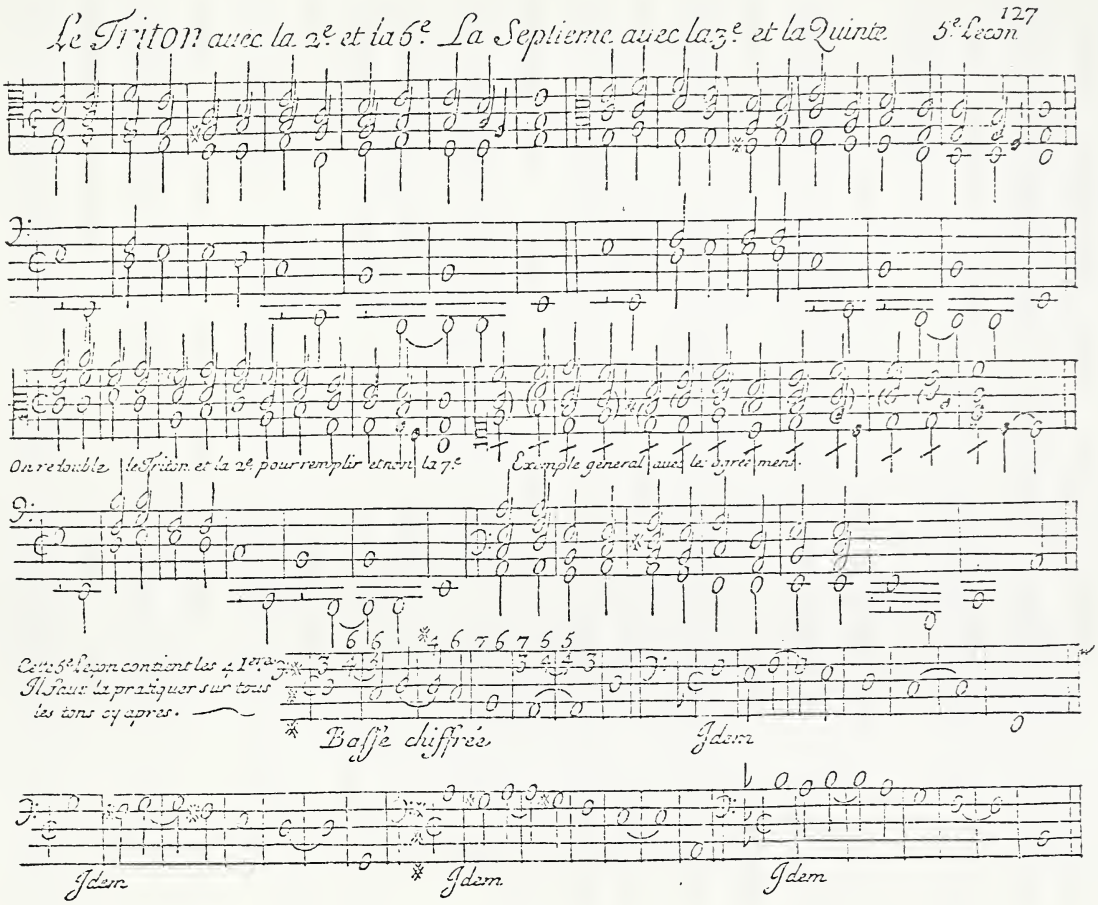
pronouncement in his preface that it contains "all one needs to know" about the subject, it probably does give a good indication of the character of keyboard accompaniment at that time. Things to be noticed are the generally low-lying and thick textures of the chords, the filling-in of dissonances in chords by means of combinations of ornaments such as arpégés and coulés, the octave doublings in the left hand, and the general lack of passing tones. Plate III (page 82) reproduces the second-last page of the treatise.

Le Triton avec la 2e et la 6e La Septieme avec la 3e et la Quinte
5e Leçon
On redouble le Triton et la 2e pour remplir et entendre la 7e
Exemple general avec le Agrémens
Cette 6e Leçon contient les 4 1ers
Il faut la pratiquer sur tous
les tons cy apres.
Basse chiffrée
Idem
Idem
Idem
Idem

PLATE III

IV INFLUENCE

As has been pointed out, the 1689 edition was published more than once during d'Anglebert's lifetime, and at least once outside France (by Estienne Roger of Amsterdam). Today, many copies of the original edition survive in libraries throughout Europe and in private collections.

There can be little doubt that the 1689 edition exerted influence upon keyboard composers and players of the eighteenth century. In fact, it is highly possible that its appearance, and the subsequent appearance of Couperin le Grand's Premier Livre de Pièces de Clavecin in 1713, resulted in the emergence of two separate traditions of French harpsichord music.[1] Evidence of this is seen first in terms of systems of indicating ornamentation. Couperin, on the whole, followed Chambonnières' table in his ornamental indications of 1713, using for the pincé, for coulé sur une tierce, and for arpégé. Of the eight symbols Chambonnières includes in his table, only one, the tremblement simple (which he calls cadence), is shared by d'Anglebert. All other signs in the 1689 edition differ markedly in appearance from Chambonnières'. There is more than a cursory resemblance among the signs of Chambonnières, Couperin le Grand, and Dandrieu on the one hand, and d'Anglebert, le Roux, Dieupart, and Rameau on the other. In terms of keyboard styles, the essence of le Gallois' letter of 1680 is the contrasting of the melodic,

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1. See Ralph Kirkpatrick. 'On the re-reading of Couperin's "L'Art de Toucher le Clavecin".' In Early Music, Vol. 4, No. 1(January, 1976), pp. 3-11.

coulant style of Chambonnières with the declamatory, dissonance-enriched style of Louis Couperin (the latter qualities characteristic in d'Anglebert). Saint-Lambert, in his treatise of 1702, is clearly a disciple of d'Anglebert, devoting much space to the explanation of the composer's ornaments, and praising his work. There are repeated references made by Couperin le Grand in L'Art de Toucher le Clavecin to "an old style" as decidedly inferior to the new (the latter, presumably, his own). One particular statement, "Mais comme il m'a encore paru jusqu'ici nulle méthode qui traitte du bien-jouer" ("Until now, no method treating good taste in playing has appeared"), totally ignores Saint-Lambert's published work, which could not have been unknown to players of the time. The presence in L'Art de Toucher le Clavecin of measured préludes seems, in a way, a further reaction to this "old style". The d'Anglebert faction (le Begue, Louis Couperin, le Roux, Rameau) was the chief exponent of the unmeasured prélude; Chambonnières and Couperin le Grand wrote none that we know of. (Dandrieu's are of the most rudimentary nature, and do not merit a serious contribution to the genre.)

There are many harpsichord pieces written in the eighteenth century in which the d'Anglebert tradition is apparent. The first book of pieces by Rameau, published in 1706, contains good examples. The book begins with Rameau's only unmeasured prélude, which is a bipartite, ending with a measured section in the Louis Couperin tradition. The following dance pieces (with the possible exception of Vénitienne) all exude the serious, refined mood of d'Anglebert's music, the ornamental signs are almost identical (Rameau's own table first appeared with his 1724 collection), and the same keyboard style, emphasizing melodic line rather than shifts of tessitura, is present. The Gavotte (with six doubles) from the

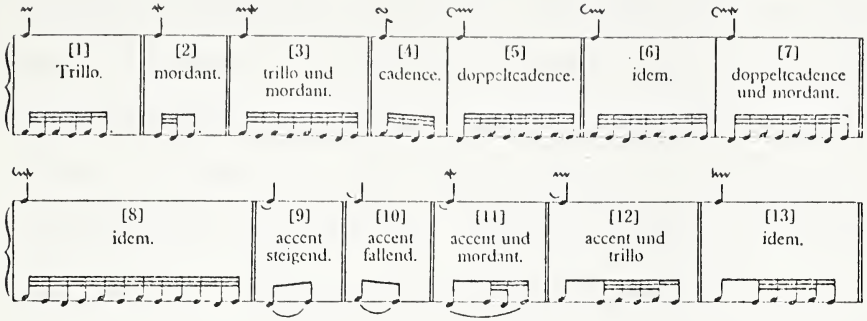
1728 collection is also of the slow, intense type favoured by d'Anglebert.

Composers outside France, and in particular certain German composers such as Georg Muffat (1653 - 1704) and Johann Kasper Ferdinand Fischer (c. 1665 - 1746) must certainly have been acquainted with d'Anglebert's pieces. Muffat was, in fact, a pupil of Lully; and the keyboard suites of Fischer, especially the slower dance movements, show a remarkable expressive affinity for the d'Anglebert style. Fischer's long, stirring Passacaglia ending the D-minor suite seems patterned after d'Anglebert's great G-minor Passacaille. I have already alluded to such a piece as Handel's famous Saraband in D minor (Example 9, page 33) as of a type traceable to d'Anglebert, and to the displacement of the rustic menuet (like the Menuet de Poitou) by the aristocratic, 'polite' kind (like the ones in G major, D minor, and the two by Lully) so common throughout the eighteenth century (Examples 14 and 15, pages 41 and 42). I have made mention of the fact that in the Lully ouvertures, d'Anglebert has successfully transferred the 'orchestral' style of writing to the keyboard. Here again, we find pieces of other composers following this precedent, and written in the manner of French ouvertures; some of the opening movements of the late Ordres of Couperin le Grand (such as La Visionaire from the Vingt Cinquiéme Ordre), some of the préludes of Fischer, and such pieces of J. S. Bach as the opening movement of the B-minor Ouverture from the ClavierÜbung and that of the D-major Partita come to mind.

It has been stated more than once by modern scholars that d'Anglebert's table of ornaments might, directly or indirectly, have been a prototype for J. S. Bach's Explication from his KlavierbÜchlein vor

Wilhelm Friedemann Bach of 1720.[2] Example 42 shows Bach's table.

Ex 42 J.S. Bach, 'Explication', Klavierbüchlein vor Wilhelm Friedemann Bach (1720)



It seems clear that Bach has derived some of the names of the ornaments, as well as the signs, from d'Anglebert, e.g. cadence, doppeltcadence. Le Roux and Dieupart were the only other French composers to use the word cadence for ∾ ; both Couperin le Grand and Rameau used the word double. Bach also used signs similar to d'Anglebert for all but the mordant, which followed Couperin's example. It will be noted that all forms of the doppeltcadence, accent, and the sign ⌇ for an accent und trillo employed by Bach, were also used, probably originally,[3] by d'Anglebert.

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2. See Gilbert edition of d'Anglebert's Pièces de Clavecin, Preface, and review by Howard Schott in Early Music, Vol. IV, No. 2 (April, 1976), pp. 213-217.

3. See Saint-Lambert, Op.cit.

The foregoing chapter, while not directly related to the performance of d'Anglebert's music, has been included with the intent of reflecting upon how the performance of later masters and schools of harpsichord music might be related to the principles expounded in the earlier chapters. It does not, of course, prove indisputably that there is a direct link between d'Anglebert and these later composers.[4] There is no doubt that many specific aspects of performance must be considered for each individual composer or school. It is hoped that the reader may now wish to explore some of them.

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4. See Ralph Kirkpatrick. 'Who Wrote the Scarlatti Sonatas? A Study in Reverse Scholarship', in Notes Vol. 29, No. 3 (March, 1973), pp. 426-431, an article which points up the ridiculousness of "proving" in musicological writing.

Bibliography of Original Sources and Modern Literature - The order of citations is alphabetical by author. For the original sources, the earliest edition and the latest modern reprint are cited together. Only the latest edition of the other works (and an English translation of a foreign-language work, if known) is given.

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Leonhardt, Gustav. RCA-VICTROLA VICS 1370 (Great Britain). Contents: G-minor Prélude, Sarabande, Gigue, Gaillarde, Passacaille, Menuet de Poitou; Tombeau.

Leonhardt, Gustav. BASF EA 293131 (Germany). Contents: G-minor Prélude.

Nef, Isabelle. Les Clavecinistes Français. London Oiseau Lyre OL 50028 (Great Britain). Contents: G-major Allemande, Gavotte, Menuet; D-major Chaconne.

Remy, Ludger. Französische Clavecinmusik des 17. Jahrhundert. Pelca PSR 40 614 (Germany). Contents: G-minor group.

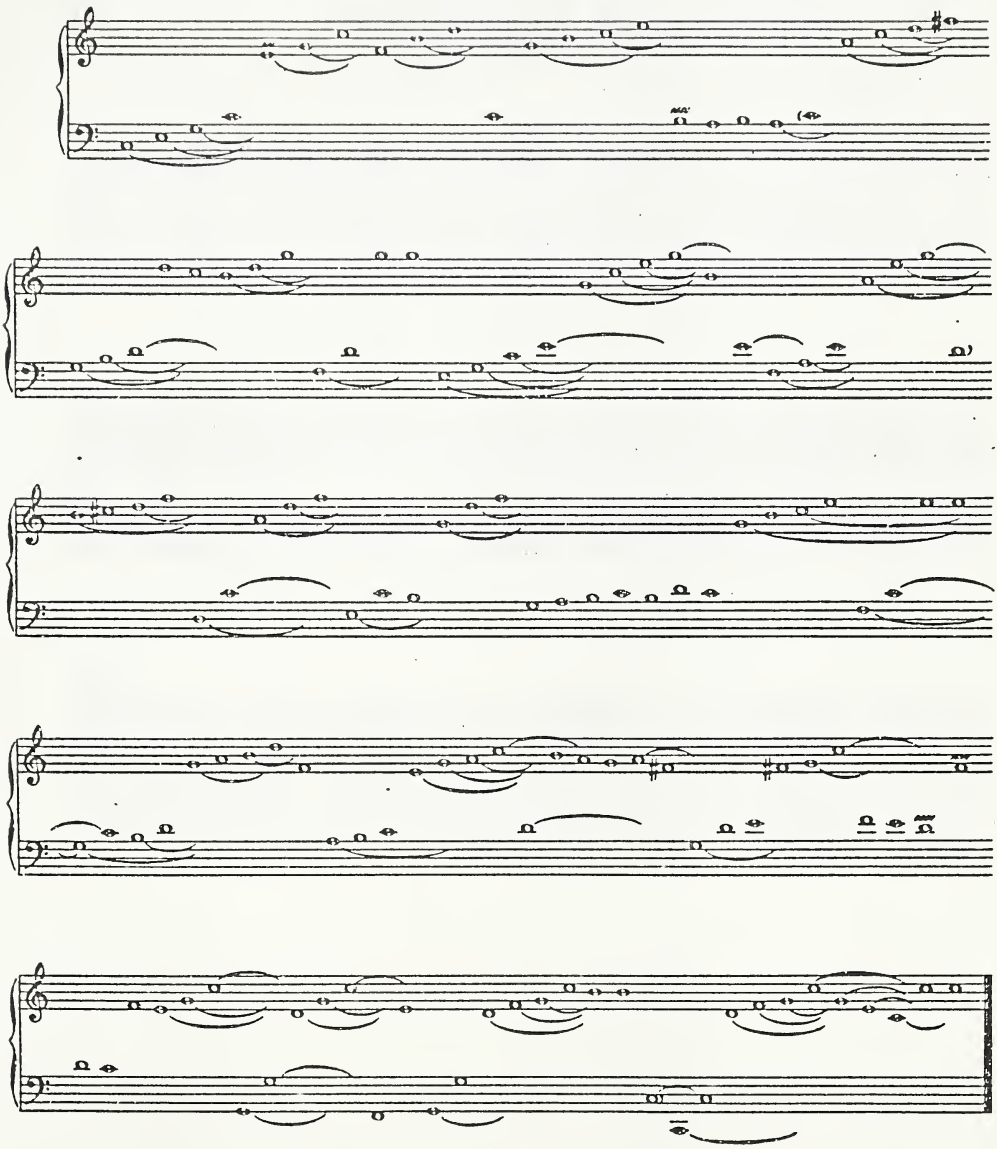
Smith. Titanic 8.

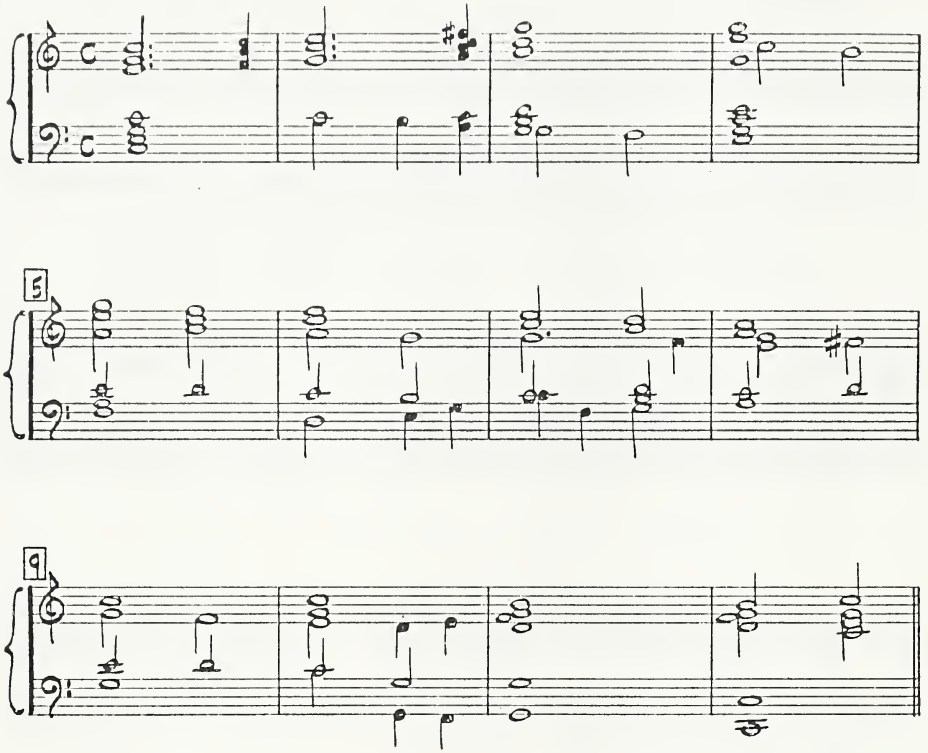
Van de Wiele, Aimee. Livre d'or du Clavecin. Musidisc RC 896 (France). Contents: Prélude (key?).

APPENDIX

PIÈCES MANUSCRITES ATTRIBUÉES A D'ANGLEBERT

Prélude. D'Anglebert



Harmonic Structure

PRÉLUDE • D'ANGLEBERT

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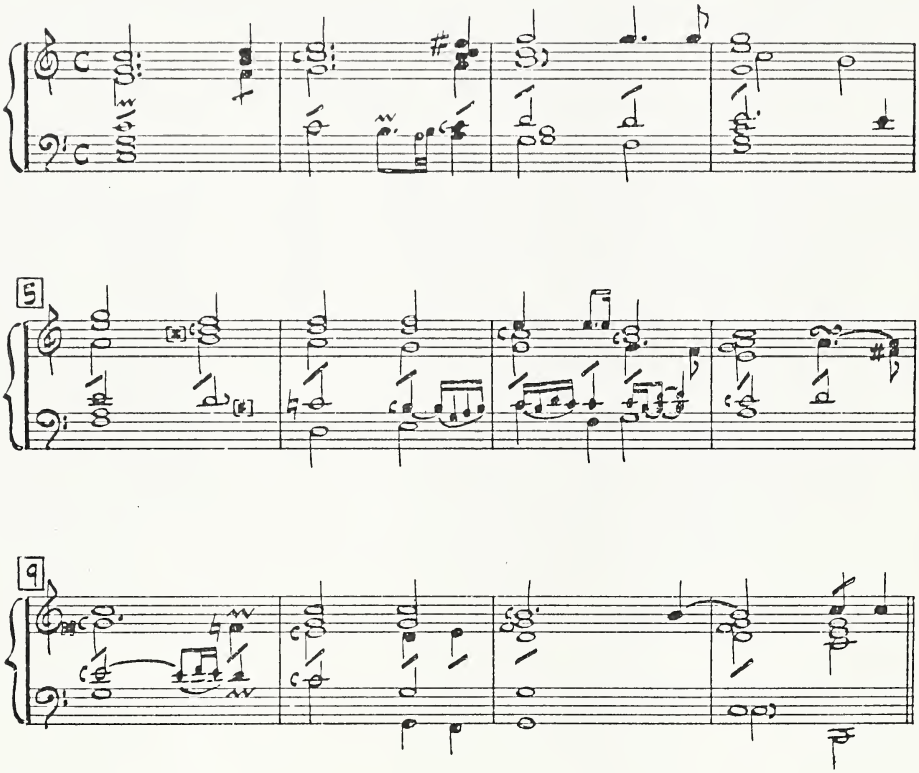
BY R.K.

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